# Dasara - 85

Souvenir

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Editor :
**Shrikrishna Alanahally**

Government of Karnataka

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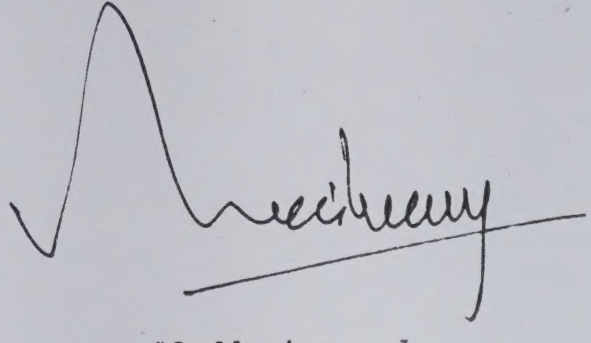
# FOREWORD

The beautiful world famous Dasara festivities of Mysore fully reflect in our great cultural heritage. As a matter of fact, the name Mysore is synanymous with the giety and splendour of Dasara. For centuries the Maharajas of Mysore celebrated this festival in a spectacular manner. We know from history the grandeur of these celebrations during the golden days of the Vijayanagar kings.

The brilliantly illuminated palace, the grandeur of the Durbar, the delectable dances, the soulfilling music and the magnificent procession captivated audiences from within the country and abroad. With the coming of Navaratri Mysore would be transformed into a fairyland. Mysore used to be the homeland of literature, art and music, thanks to the generous patronage of its erstwhile rulers.

The Government of Karnataka has continued this traditions by reviving these celebrations. Dasara is being observed as a national festival. To mark this happy occasion, we are bringing out a commemmorative volume with valuable contributions on the land and culture of Karnataka by eminent men of letters. I hope it will be well received by our readers.



*[C. Muniswamy]*
Divisional Commissioner
Chairman—Dasara Festivities

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# *Sons of Mysore*

*Prof. B. M. Srikantia*

Which is your country ?
Mysore.
Which is your township ?
Mysore.
The very eye of Kannada
Is Mysore.
Krishnaraya the Fourth
Rules Mysore.

All about, mountains skim like half-merged rainclouds in the sky's blue.
Tidal landscapes heave and break to plains of teeming village greens ;
Lotus lakes ; groves and woods where sinuous rills surge among rocks ;
Ripple on sand-dunes ; liven crops ; swell rivers bright ; cheer all eyes.
People throng this land in waves ; settle down ; speak many tongues ;
End up swearing : " One land ; one king ! " Learn Grace as the very stuff of life ;
Rise to peak excellence in wisdom, charm and noble works.
What words can measure up to describe Kannada people's bounteous ways ?

Land of gold is
Mysore.
Sandal shrine is
Mysore.
Veena's mellow tune
Is Mysore.
Krishnaraya the Fourth
Rules Mysore.

There stands our liege ; we gaze on him. Our eyes're filled with devotion.
He beams soft smile from elephant howdah ; makes hearts swell with love.
Lordly is he ; upholds Justice ; unto his people a father figure ;
Loses himself in the service of his land ; a royal sage ; yogi of work.
Come, friends, let's offer gift of life to his cause ; partake of his noble task.
He has sworn to make his kingdom and township bright as his own palace.

His twin aims are to cleanse and to renew  Take we his regimen oath
And bend to fulness our talent, and faith to add to Kannada
magnificence

A growing land is
Mysore.
Model for the world
Is Mysore.
Kannada's life-breath
Is Mysore.
Krishnaraya's own
Is Mysore.

*(Tr. by Prof. Shankar Mokashi-Punekar)*

Krishnaraja Wodiar with Yuvaraja

# *A Saga of Glory and Decline*

*Srikrishna Alanahally*

I was very young. Yet I remember those days with unusual clarity. I used to be thrilled by the news that the season of Dasara was fast approaching. My village too was caught in a similar enthusiasm. A new intensity would be found in its life. The night before the ' Jambu Savari ' day, a procession of the bullock-carts would begin from my village. I remember all these ..... the travel through the night ..... the tinkling harmony of the bells in the necks of the oxen. I would recline on my mother's lap, counting stars. Expecting in my innocent imagination the next day's charms, I would slowly drift off into sleep. When I woke up to the chirping of the birds, I could see the faint stirrings of the dawn. We would have meanwhile reached Mysore. People everywhere. It was like a wonder-world—a piece of the heaven fallen to the ground, the heaven of my folk-imagination.

As a writer, I remember the experiences of my childhood. The most intense memory is that of the Dasara. The blazing, illuminated Palace of Mysore. The ' Jambu Savari ', which used to come out as if emerging from the mysterious. I used to perch on the shoulders of a village friend and fill my eyes with the details of the scene. At the crest of the swelling imperial act, the King would appear perched in his golden howdah on the back of the royal elephant. The crowd waited with bated breath—the tears of swelling happiness in every eye. My eyes, I remember, were also wet. I would wait the entire year for an encore.

October, 1970. The news that the festivities of ' Navaratri ' would cease, the tradition of hundreds of years would come to an end, reached us. My village went into a state of shell-shock. I, who was then a teacher in the Maharaja's College, Mysore, had been to my village for Dasara holidays. As long as I stayed in my village people came to me to ask why. As I explained that there won't be any festivities for Navaratri, no more ' Palace Durbar ' and ' Jambu Savari ', tears rolled down their cheeks, sorrow filled their eyes—still I remember them. People had not accepted that, with independence, the rule of the Maharaja had come to an end.

The main reason for the suspension of this truth was the continuation of the ' Navaratri ', the Durbar of the Maharaja and the ' Jambu Savari '. But cccording to an ordinance of the President of India, more than

500 rajas and maharajas of the land had become common men. They had lost their hitherto enjoyed privileges. I do not know what effect this historic order had on the people belonging of the other states, but it was a great shock to the pepole of old Mysore state. They felt they had permanently lost something very valuable. I still wonder at the love and esteem in which these people hold the royal family. I started seriously to think about the honest concern and respect which the common people of the State were showering on the royal family of Mysore. The plays by 'Samsa' about the royal family of Mysore, and other Kannada literary works roused my curiosity. From Yaduraya, who began the dynasty, to the last ruler Jayachamaraja Wadiyar, the span was about 570 years; 25 Maharajas had ruled the kingdom. Some kings of this dynasty made use of the kingship that came their way for the welfare of the people. The others, despots indulged in worldly pleasure and were responsible for many chaotic happenings. When it appeared as if the dynasty would meet its end, it would again blaze afresh. This resilience really thrills us.

The beginning of this royal lineage is in itself full of dramatic happenings. Mysore was previously called 'Hadinadu'. The king of this land had gone abroad, and the Nayaka of Karugahalli tried to force the former's daughter into marriage. Yaduraya who came from the north killed him and married the Princess. He thus became the King of 'Hadinadu' and 'Karugahalli', and affixed the title 'Wadiyar' to his name. Thus started the rule of the Wadiyars from 1399 onwards.

Model of old Wooden Palace

Dasara procession

From this Yaduraya to the seventh in the lineage, Bola Chamaraja Wadiyar, nothing significant took place. But this heirless king, who ruled from 1571 to 1576, built Mysore city and the Fort. Then onwards the Kingdom became the Kingdom of Mysore. He defeated the General of Ramaraya of the Vijayanagara empire and put a stop to the practice of paying tribute.

Among the Wadiyars, Raja Wadiyar I was very 'able'. During his tenure, the kingdom of Mysore rose to its place of honour. He defeated Srirangaraya, the representative of the Vijayanagara empire, and snatched his throne studded with precious stones (Ratna Simhasana). The throne is still in the Mysore palace today. Srirangaraya's widow, it appears, cursed the King, and that is said to be the reason for the kings' not bringing forth sons. It is true that the successive Maharajas have been heirless and have been invariably adopting children.

In the history of Mysore the roles played by certain 'Dalavais' (generals), are very interesting. Vigada Vikramaraya was one such Dalavai. He poisoned Raja Wadiyar II and ruled as a dictator. At this juncture, as if due to the merit gathered by the family, Ranadhira Kanteerava Narasaraja Wadiyar came to the throne (1615-1619). A great warrior, he avenged the death of his uncle, Raja Wadiyar II. He also defeated Ranadulla Khan, the general of the Bahamani Sultan and constructed the 'Bangara Doddi' canal in memory of the mistress of Chamaraja Wadiyar III. The sword 'Veera Narasimha' worn by him is still in the palace.

From 1672 to 1704 Chikkadevaraya ruled Mysore, and the fame of his Kingdom reached Delhi. Aurangzeb awarded him the title, 'Jagadeka Malla', meaning the Champion Wrestler of the World. During his tenure he created a special atmosphere, which helped foster Kannada literature. The king himself was a poet and created many literary

works. He also established a system of efficient administration. He, in fact, helped recreate the forgotten glory of the Vijayanagara Empire.

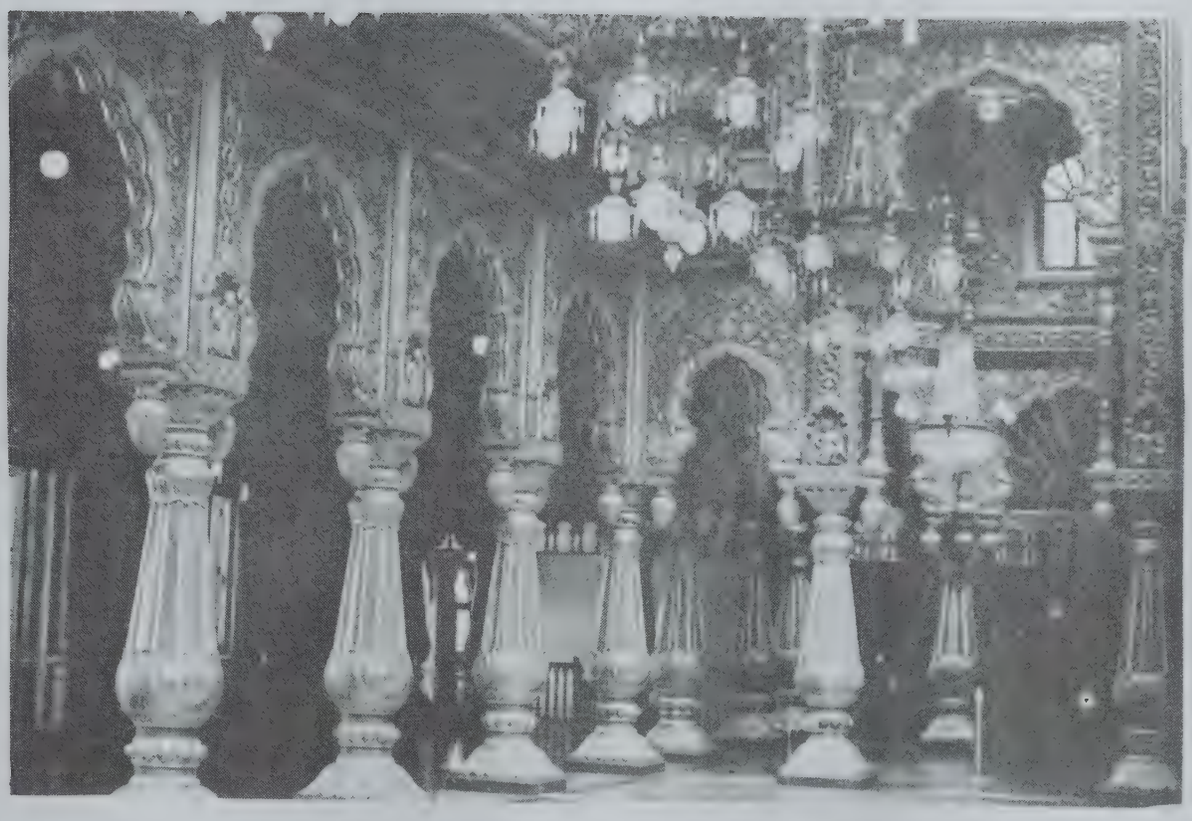
After the bright rule of Chikkadevaraya the Mysore royal family had to undergo a prolonged phase of darkness. Again the rule of Dalavais began and ultimately the efficient Haidar Ali took over the reigns. In 1782 Tippu declared himself the King. At this juncture, the role played by the queen Lakshmammanni is significant. She was mainly responsible for the splitting of the kingdom after Tippu's death.

In the history of the royal family of Mysore the reign of Krishnaraja Wadiyar III is a period of interesting events. Dewan Poorniah (1794-1868) looked after the administration till the five-year old Prince attained the proper age. Poorniah rebuilt the palace and the fort in Mysore between 1799-1800. Mysore became the capital. In 1911, Krishnaraja Wadiyar III took over the reigns.

The 19th century was truly a period of transition. Many events of far-reaching consequences took place during this period. Lord William Bentinck had taken over the Mysore province and Herculean efforts were made to take back the state. Finally on 16th June 1867, the rendition of the Mysore state took place. But it was decided that till the young Chamaraja Wadiyar attained maturity, the British themselves should rule the state. During this period in order to restructure the palace affairs which had become chaotic, to say the least, the British appointed Maj. Eliot and Rangacharlu.

The palace was facing a huge debt because of the spend-thrift attitude of Krishnaraja Wadiyar III. The debt list of the palace is very interesting. For instance, supplies: Some entries read as follows: Money owed to the firewood supplier, Nagiah: Rs. 5,810.00: Money

Birthday procession



Ambavilas

due to the flower sellers : Rs. 1,125.00. Money due to the fruit sellers : Rs. 2,000.00. Money due against limewash supplied to the palace : Rs. 7-8 annas, etc. During his period an inventory of the properties of the palace was undertaken, and the total was estimated at Rs. 33,79,691-8-0 only. They did not include the throne. Rupees 12,50,460 were given by the British in order to clear the debt bills of the Maharaja. Both Maj. Eliot and Rangacharlu somehow managed to organise the palace administration. They put a stop to unnecessary spending and the annual expenditure of the palace, which was Rs. 16 lakhs during Krishnaraja Wadiyar's time, was brought down to Rs. 8.5 lakhs only.

The British had taken over the Kingdom under the pretext that Krishnaraja Wadiyar III was inefficient. This typical British reasoning and action had hurt the pride of the people. But they later decided on the rendition of the state to the erstwhile ruling dynasty. This was an important step in the history of the land. Finally, on 25th March 1881, the coronation of Chamaraja Wadiyar was celebrated with all its rituals. During Chamaraja Wadiyar's life time, which lasted only 31 years, Mysore state became a model state in the country. This was possible with the help of efficient administrators like Dewan Rangacharlu and Dewan K. Seshadri Iyer.

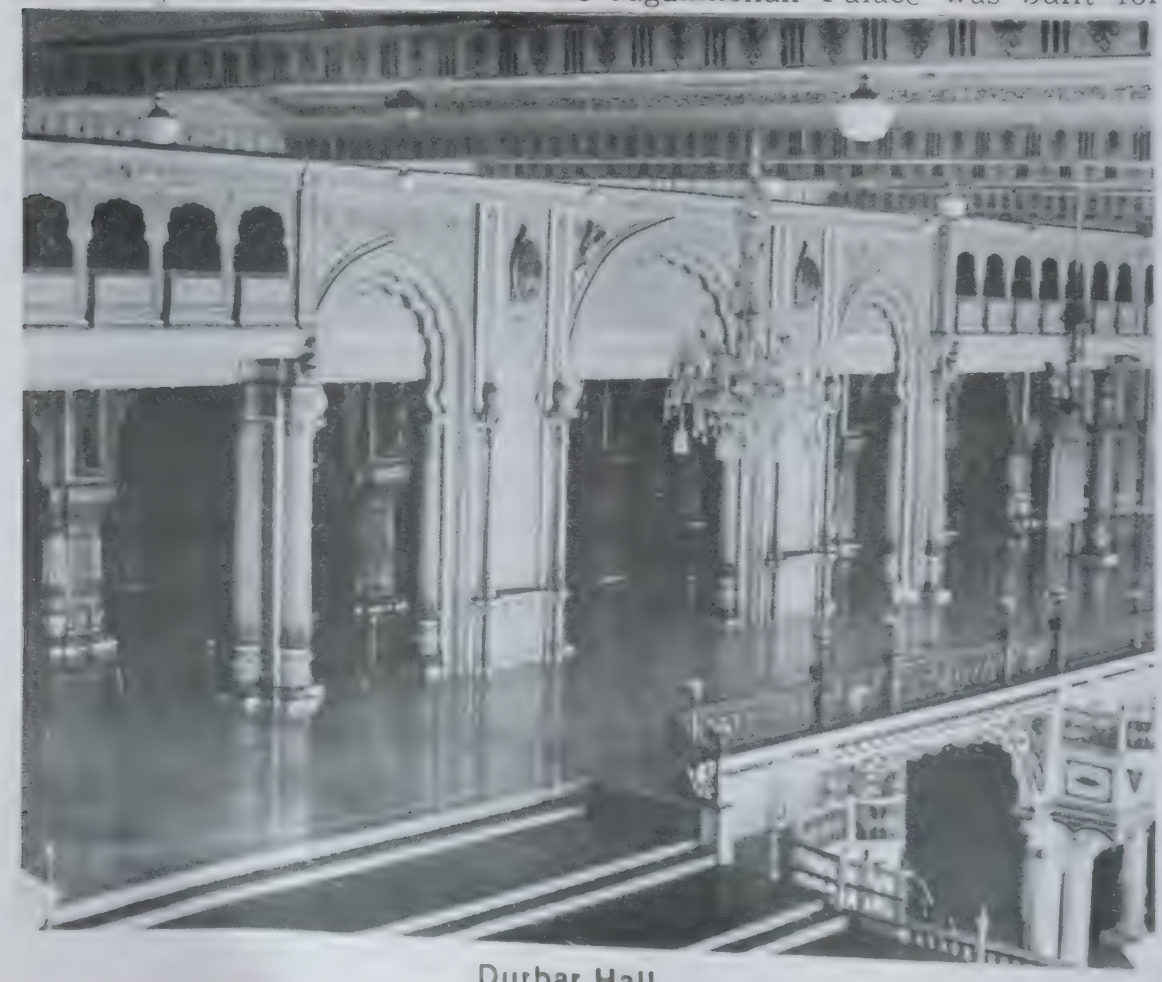
The greatest event in Mysore during this period was the gradual development of the democratic attitude. The king knew the dangers of despotic rule. So on 29th March, 1881, he called a meeting of the merchants and peasants from all over the country. In that meeting the shape and terms of action of the ' Praja Prathinidhi Sabha ' were decided. This was thought to be the best way by which the people could have a direct contact with the government.

This system was the first of its kind in India. Chamaraja Wadiyar died much before his prime. But before his death Marques Lansdowne who visited Mysore showered praises. 'The kind of pleasant friendship that exists between the King and his subjects is not to be found in any other province of India'. During his tenure the Mysore palace became a centre of music, literature and art. The palace had it own dramatic troupe. The Maharaja himself got many English plays translated and staged by the best actors of the time.

Swami Vivekananda was a guest of Chamaraja. It was because of the Maharaja that Vivekananda was able to make a visit to USA. When Chamaraja died, his son, Krishnaraja Wadiyar was just ten years old. Till he attained majority his mother was the regent.

Krishnaraja Wadiyar IV can truly be considered the builder of modern Mysore. He ruled for 45 years (1895-1940) and shaped Mysore into a model state. Among all the Wadiyars, perhaps he is the greatest. During his rule, Mysore had the reputation of a 'Ramarajya'. In the true sense his tenure was the golden age of the Wadiyar dynasty. He led a simple life and dedicated himself to the progress of the province. If Mysore today is one of the most beautiful cities of the world, the credit should go to Krishnaraja Wadiyar, who beautified it. The world-famous Palace was built by him.

The spacious Durbar Hall, the attractive Ambaris and the Kalyanamantapa have added to the beauty of the Palace. The colourful wall painting of the 'Jambu Savari' in the Kalyanamantap is something one must not miss.. The Jaganmohan Palace was built for



Durbar Hall

the wedding of Krishnaraja Wadiyar. The Lalita Mahal palace, and the Rajendra Vilas palace on the top of the Chamundi Hills, were also built by him. These architectural wonders crown the beauty of Mysore.

Krishnaraja Wadiyar had personal relationship with Gandhiji, Malaviya and others. He was the only ruler who had earned the personal love and respect of the freedom fighters. When he died in 1940, Mysore state was grief-sticken.

Jayachamaraja Wadiyar, whom I had seen in my childhood and folded my hands in innocent reverence along with my villagers, was the adopted son of Krishnaraja Wadiyar II. He ascended the throne in 1940. In 1947, he volunteered to make Mysore part of Indian union. Thus, the 570 year-long rule of the Wadiyar dynasty came to an end. But, as I have said above, though the family does not rule the State any longer, it still has the privilege of being heir to the love and esteem of the common man. The reason for this remains a mystery to me.

# *The Beginnings of Democracy in Mysore*

*Prof. H. S. Krishnaswamy Iyengar*

The Princely State of Mysore was in many respects a model for the whole country. Mysore was the first State in Asia to harness water-power to generate electricity. The transmission line laid from Shivasamudram to the Kolar Gold Fields was the longest in Asia.

The First University in a native State to be set up was in Mysore. The first woman graduate to come out of any University in India was from Mysore. The first State-sponsored family planning clinic was set up by the Mysore Government.

It is a matter of pride that, when no other State was even contemplating the setting up of a legislature, Mysore started its Representative Assembly. The first attempts to hand over power to the people and to involve the representatives of the people in deliberating the affairs of the State were made in Mysore. All these were rendered possible because of the long line of the farsighted rulers of the State and their able administrators as well as the growing public awareness.

traverse back in time to those days of about a century ago. After the To understand the beginnings of democracy in Mysore we must mentally fall of Tippu the much truncated Mysore was no doubt handed back to Mummadi Krishnaraja Wadiyar of erstwhile ruling dynasty. But soon after, the British had assumed its administration and appointed a Chief Commissioner to rule over the State. The people were naturally hurt by this act of taking back even the nominal power that was granted to the native ruler. Petitions and appeals were being preferred on behalf of the Prince also. Mummadi Krishnaraja Wadiyar was not fortunate enough to become the ruler again. His adopted son Chamaraja Wadiyar was installed as the ruler on 25th March 1881. C. Rangacharlu was appointed the Dewan of Mysore.

Four days after Chamaraja Wadiyar assumed power as the ruler, on March 29 to be exact, a Conference was convened at Mysore. It was a historic event. Farmer's leaders, leading merchants and other prominent persons from all over the State were invited to the Conference. The object of that largely attended Conference was to consider the ways and means of involving the people in making the people partners in the process of administration of the State. The Dewan presided over the deliberations. The concensus that emerged

was truly memorable. It was the opinion of the Conference that a Representative Assembly be formed in the State.

The State Government also concurred. It was the ambition of the Maharaja that the State, over which he had assumed power from the British, should be a model for the whole country. He was convinced that any administration could be satisfactory only if the Government was aware of the aspirations of the people. It appears that some thought was bestowed on this question when there was Chief Commissioner's rule in the State. J. D. Gordon was the Chief Commissioner when the State was being returned to the Maharaja. On 10th February 1881 he had addressed a letter to the British Parliament recommending that a Democratic Government on the model of the British should be established in Mysore too. But the British had not thought of installing a representative deliberating body even at the national level. Britain had an inkling of how deeply the people of India had felt when the Great Revolt of 1857 had broken out. Yet it was still unwilling to let the people have a say in matters of administration. It was at that juncture that Mysore was returned to the ruling dynasty. It was just at that juncture, again, that Chamaraja Wadiyar took steps to start the Representative Assembly in Mysore and, with that object in view, convened a Conference of the representatives of the State to know their minds. The liberal attitude of Gordon, the time sense of Dewan Rangacharlu and the desire of the Maharaja to establish a loving rule—all these combined and the result was the decision to establish a Representative Assembly for the State.

The first step in translating this decision into action was taken in the form of an executive order issued on August 25, 1881. It was said that the Maharaja was desirous that the views and objects which his Government had in view in the measures adopted for the administration of the State should be better known and appreciated by the people for whose benefit they were intended. The first step in this direction was the establishment of the Assembly. It would be held once a year at Mysore soon after the Dasara festivities. Representatives of merchants and cultivating landlords from all over the State should be its members. The Dewan would place before them the results of the past year's administration and a programme of what is intended to be carried out in the coming year. Such an arrangement, by bringing the people into immediate communication with the Government, would serve to remove from their minds any misapprehensions in regard to the views and actions of the Government, and would convince them that the interests of the Government were identical with those of the people.

The first session of the Representative Assembly was held on 7th October 1881. The Dewan was its President. In addition to knowing from the Dewan the results of the past year's administration and a programme of what was intended to be carried out in the coming year, many more functions were assigned to the Assembly from time to time. Placing before it the views of public interest and also making suggestions, ventilating to the Government the grievances of the people and trying for their redressal, watching the activities of administration and

tendering appropriate criticisms, in short, giving full expression to the people's wants and aspirations—these were the additional functions. The functions of the members were not just submitting memoranda and lodging complaints. The intention was to provide an opportunity to the people to convey the opinions of the pepole. But it must be noted that the Assembly had no power whatsoever to exercise any kind of control over the administration. It had also no power to bring within its purview matters concerning the Maharaja or the Constitution of the State. Its members were not elected by the entire people of the State. They were only the representatives of the propertied class. Local bodies were electing the representatives from among themselves. The Deputy Commissioner of each district was selecting one or two representatives from each taluk, considering their popularity and influence. In addition, two or three merchants also were being selected for each district. Attendance in the Assembly was not obligatory. As the session was being held immediately after the Dasara Festivities, those who came for Dasara would stay over for the session if they happened to be its members.

The Deputy Commissioners were delegating the power of selection of representatives to the Amildars of the taluks. The Amildar would convene a Conference of the leading lights of his taluk at the Taluk Office. The Amildar would deliver a speech in the beginning. Every one present would be given a slip of paper on which he would write out names of two persons whom he would prefer as his representatives. The persons who got the highest votes would be selected by the Amildar. Clear rules regarding the elections of representatives and the business of the Assembly were evolved in due course. Property was prescribed as a qualification for the aspiring candidate in the year 1887. Next year it was ruled that the Deputy Commissioner himself should select the candidates and should not delegate this power to the Amildar. In 1894 it was decreed that the term of membership be three years. In 1914 representation was provided to the Sub-Taluks also. In 1915 it was laid down that those who would desire to contest the elections should intimate the Amildar about it in writing, not less than a month before the date of election.

In the beginning no attempt was made at regulating the conduct of business of the Assembly. The members would first listen to the address by the Dewan-President. Then members would submit their opinions and make their representations. In the very first session it was found that certain regulations were necessary. Except when a member wished to make a separate statement, the representatives of each district had to nominate one or two to speak on their behalf. In 1887 certain simple rules were framed for the conduct of business. The members of each district would sit together and decide the subjects and the persons who had to speak on their behalf. The order of business in the session would be decided by the Dewan. In 1890 it was ruled that the members of each taluk should make a list of the subject they would like to bring forward and send it to the Deputy Commissioner. Members were often asking for the procedure of

deciding any issue by the counting of votes for and against it. It was subjected to a lengthy discussion in 1893. But it was averred on behalf of the Government that the Assembly had no power of deciding any question. The then Dewan Sir K. Seshadri Iyer gave a ruling that the question of taking a decision did not arise at all. The topic was thus closed for the time being.

From this one can easily infer how much power the Assembly had. Yet it was not futile. In those days even the convening of a meeting of the people's representatives and ascertaining their opinion was an achievement. In the light of what was going on in the national context, this was not a small thing. The members of the Assembly went on raising the question of their rights. The practice of ascertaining the opinion of the Assembly in broad terms by the counting of votes for and against was introduced in 1907. Gradually, rules were evolved to make the activities of the Assembly more meaningful.

The then Dewan and the Maharaja were satisfied that the Assembly was progressing well. In 1890 in the course of his address the Dewan commended them that their discussions were characterised by moderation, intelligence and practical good sense. The Maharaja also expressed his satisfaction in 1903. In 1916 it was decided that the Assembly should sit in two sessions in a year instead of one. The one was the Dasara Session. The other was the budget session and it would meet soon after the Maharaja's birthday. The practice of appointing committees to investigate questions came into force in 1917. These committees were helpful in placing before the Assembly their recommendations. Thus the scope and usefulness of the Assembly gradually widened. It must be noted here that the Representative Assembly was not established through an Act. It was initiated through a Government Order. Hence whenever necessary its powers and responsibilities were being extended through Government's Administrative Orders. Thus the Assembly grew into a living and evolving system.

1907 is another mile-stone in the history of evolution of the democratic system of Mysore. Another house called the Legislative Council was initiated in that year. The bicameral legislature that we see today was really brought into existence in Mysore in that year. But it is wrong to conclude that the powers and activities of these houses were simiiar to those of the present houses. By 1907 it was more or less fixed as to what business should be conducted at the Budget and Dasara sessions of the Assembly. President's opening speech and the presentation of the budget, interpretations, Government business, Budget discussion, resolutions, representations and other subjects were the business of the Budget Session. The Dasara Session was devoted to the President's address, interpretations, Government business discussion, representations and resolutions. But in addition to the Representative Assembly the Legislative Council was established with a view to associate with the Government a certain number of non-official gentlemen qualified by practical experience and knowledge of local conditions and requirements to assist Government in making laws and

regulations. In addition to the Dewan and the members of his Council who would be ex-officio members there were to be 10 to 15 other members of whom at least two-thirds should be non-officials. The minimum and maximum numbers of these members were raised to 15 and 21 in 1914. In 1919 the maximum was raised to 30. The members included those who were elected from the District Municipalities and the Representative Assembly.

Whilst knowing the views of the people, making appropriate changes in administration, presenting and discussing the budget etc., were the functions of the Representative Assembly, the Legislative Council was originally constituted for the purpose of making laws and regulations. But it was left to the Dewan to permit the discussion of any subject. Neither of the Houses could discuss certain subjects. They were the Royal House, relations with the British and treaties and agreements made with the British and other States. In 1923 the Legislative Council also got the power to discuss the budget. But its resolutions were in the form of recommendations. But the rule that the Government may not ordinarily turn down any vote of the council on a money bill came into force. The Government could circumvent it by using its special powers. In short, as political consciousness grew among the people and with the intensification of India's freedom struggle, their echoes were heard in the Legislative Council and the Representative Assmbly also. These houses became the forum of the People's demand for the establishment of Responsible Government in the State and the transfer of real powers to the people.

When India got freedom the struggle for responsible Government intensified in the State. The Maharaja had to yield to popular opinion and give his consent for forming a popular Government. Fundamental changes in the powers and business of the Legislature, i.e., the Representative Assembly and the Legislative Council, became necessary. A Constituent Assembly for the State was formed in 1947. As a Constituent Assembly was formed at Delhi for framing the Constitution for the whole nation, it was found that there was no need for another Constituent Assembly for the State. The old Representative Assembly and the Legislative Council of the State were dissolved. The Assembly constituted to frame the Constitution of the State got itself converted into the new Legislative Assembly on December 15, 1949. After the Constitution of the Indian Republic came into force and when elections in the whole country were held, Mysore also followed suit and the new Legislative Assembly came into being. The new Legislative Council also was formed. Mysore got itself enlarged in 1956 which later came to be known as Karnataka. The experiment in democracy which had begun a hundred years ago had to take nearly three quarters of a century to grow into a full-fledged one. But we have to appreciate the farsight of the then Maharaja and his administrators who initiated this process. The enlightened public opinion hastened its fulfilment.

# *Kannada Jnana Peeta Award Winners*

*H. M. Channaiah*

Kannada literature has the distinction of getting Jnanapeet award for four times. This is a creditable performance.

But a Writer's greatness does not rest on the awards he has won, but on his intrinsic worth as creative artist.

The four Kannada Writers who got the Jnanapeet Award are creative artists of highest order. Even if they have not won any awards, their reputation as great writers would not have suffered.

Kuvempu (K. V. Puttappa) is the First Writer to get this Award for his magnum opus "Sree Ramayana Darshanam." This is his ambitious epic poem. Here the poet has given a totally different 'content' to Valmiki's famous Ramayana story. The whole epic is a grand image which inheres the poet's vision of life. The poet calls this vision 'Poornadrushti' which includes his ideas of sociopolitical aspects of life, the science of the times, and his mystical vision, is the basis on

rhythm. Vedic rhythms are tried in some of the poems of this collection. His latter poetry is marked by his interest in Aurobind's 'Poorna Yoga'. This tends to make his poetry, some times, esoteric. But his insight into possibilities of Kannada language and the poetic power are not missing. Poetry of Ambikatanaya Datta defies translation because it is sharply distinctive and symbolic.

Bendre has written more than sixty works. 'Gari', 'Sakhi Geeta', 'Kama Kasturi' are among his early poetry collections. He has written some plays and literary criticism also.
which the superstructure of the poem is built. The poem is written in 'Mahachandas' a form of blank verse fit for the epic structure.

Kuvempu has written only two novels, 'Kaanuru Heggaditi' and 'Malegalalli Madumagalu'. These are, in a way, prose epics which depict the life of a particular area (Malnad) of a particular period, in its totality. The novels evoke directly the full span of life, its various customs, habits, usages etc., characteristic of certain phase of human society.

Kuvempu has written many lyrics which celebrate nature. He is one of the pioneers of verse plays in Kannada. He has written about seventy works, which include biographies, literary criticism and so on.

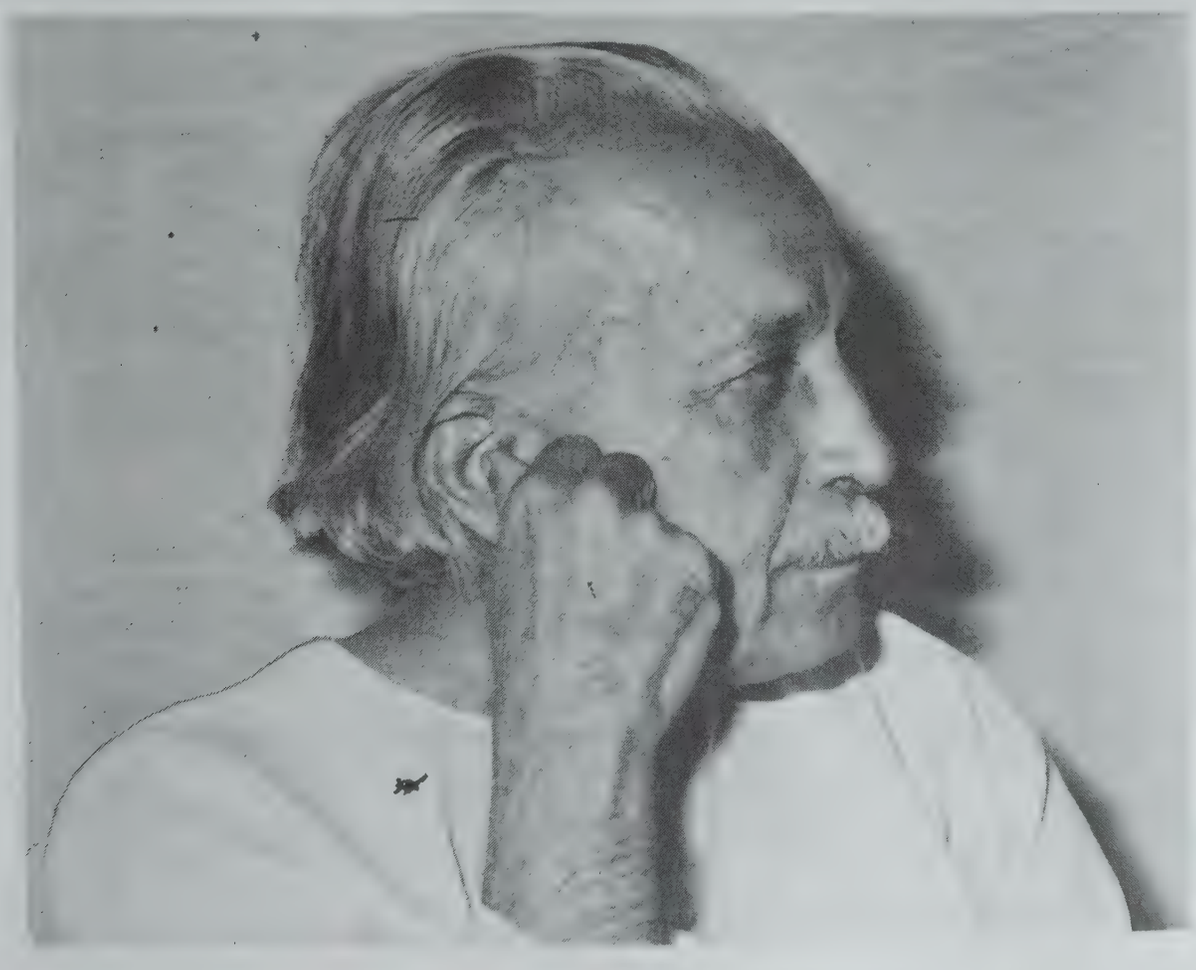
*Ambikatanaya Datta* (D. R. Bendre) is perhaps the greatest lyricist of Kannada. He is the second Kannada Writer to get Jnanapeet Award. His lyrics are very popular throughout the length and breadth of Karnataka. The lilting music of his lyrics, mainly written in North Karnataka dialect has a haunting quality. The sinewy strength of the dialect is amply exploited by the poet. He, as poet, has that inwardness of Kannada Language, a few can boast of.

He got Jnanapeet Award for his collection of poems 'Naaku Tanti'. This collection of poems represents latter phase of Bendre's poetry. Bendre is one of the few original experimentors in Poetic Language and

Now D. R. Bendre is no more, but Ambikatanaya Datta lives for ever. K. Shivarama Karantha is a great master of realistic social novel in Kannada. His novels bring out the specific features of life with great power. Salient features of life are portrayed in his novels with unusual plasticity and 'truth-to-life' with a bold and penetrating realism. He does not try to achieve artistic effects deliberately. Depiction of truth, as it is seen, is the hallmark of his novels. But his attitude to detail is selective, not naturalistic.

He is out and out a rationalist. For him, life is greater than art. In his writings and speeches he always pleads for rationalistic outlook of life. His interest in other artforms is also very significant. He is an amateur painter. He has tried to reform Yakshagana for the modern man.

He got Jnanapeet Award for his novel 'Mookajjiya Kanasugalu'. This is a unique novel. As Karanth himself writes in the introduction, there is no hero or heroin in the novel. But 'Mookajji' is the central character. The novelist treats that character realistically and at the same time makes it unobtrusively symbolic. Through the consciousness of this character, the novel explores the fundamental aspects of life : birth, life and death. Though depicted as born and bred in a conventional atmosphere, she displays an inherent sense of looking at things in an oblique way, which tends to be rationalistic.



Karanth is a prolific writer. He has written on almost all subjects, including science, arts, and politics. He has written more than one hundred and fifty books, out of which about thirty are novels. 'Marali Mannige', 'Chomana Dudi', 'Alida Mele' are a few of his well-known novels.

Srinivasa (Masti Venkatesha Iyengar) is another eminent Kannada writer who has enriched Kannada literature with his short stories, plays, poems and literary criticism. But his reputation as a writer rests on his excellent short stories. He is the pioneer of short story writing in Kannada. His stories deal with almost all aspects of human life. His style is unostentatious. He is a master of narrative art. His 'Navaratri' is a unique work which contains stories told in blank verse. This work is modelled on Chaucer's Canterburry Tales. He has written fine plays like 'Yashodhara' and 'Kakana Kote'. He has written more than sixty books.

He secured Jnanapeet Award for his controversial novel 'Chikkaveera Rajendra'. When this novel was first published, it raised many controversies, literary and extraliterary. Once again when Jnanapeet selected this novel for the coveted award, some raised their eye-brows. Then the Committee retraced its steps and declared that the Award was given in recognition of Masti's total achievement. Any way, it is true that 'Chikkaveera Rajendra' has serious limitations as historical novel. Masti's achievement is elsewhere.

These four veteran writers of Kannada, are not only the pride of Karnataka but the pride of our country also.

# *Kannada Literature—Yesterday and Today*

*L. S. Seshagiri Rao*

The wealth of experimentation and the degree of success in different literary forms, the range and depth of serious discussion about literature and of significant works, and the contribution of literary periodicals—these strike any student of the Kannada Literature of the last two decades. It is a climate most conducive to the growth of creative genius. Not only have the passing years unveiled new talent but have also helped established writers acquire new dimensions. K. S. Narasimhaswamy, G. S. Shivarudrappa, Yeshwanta Chittala, Nisar Ahmed, Purnachandra Tejaswi, Chandrasekhara Kambara and Srikrishna Alanahalli—to name only a few (and they belong to different generations)—how they have grown in twenty years!

Twenty years ago, as a school, Navya was most active and influential. Of course, quite a number of important writers, like Shivarama Karanth, Kuvempu, Devudu Narasimha Sastry, Vyasaraya Ballala, S. L. Bhyrappa and Ta. Ra. Subba Rao, continued to write outside this fold; but Navya claimed the allegiance of most of the younger and academically highly qualified writers. In the intervening years, first Bandaya, and then Dalita, have asserted themselves as distinct schools with clearly defined and even aggressive approaches. One fruitful result has been that new approaches to modern classica as well as important works of earlier ages have been indicated. Significant revaluations have been suggested. Formal and sociological criticisms have struck deep roots.

But in the midst of the discussions, controversies and challenges, new writers have shed influences and discovered themselves, and older writers have risen to greater heights. They have not been hesitant in shedding old shells to evolve into new shapes and to acquire new dimensions. But it must also be noted that, while some writers like Narasimhaswamy changed and developed through distinctly recognizable stages, others like Shivarama Karanth assimilated new approaches and techniques. They remained essentially the same, but were responsive to the new waves in their own ways.

To begin with the novel, Karanth and Masti received the Jnanapeet Award during this period. Considered strictly as a novel Karanth's Award-winning 'Mookajjiya Kanasugalu' is unsatisfactory; it is an attempt to view the history of man through the mind of an old woman. She is a remarkable old woman, tender and wise. Yet the form seems

to break under the burden imposed on it. But it is an exceptional novel rather than a great novel. Chaduranga had not written a novel for twenty years. But his 'Vaishakha' (1981) proved to be a significant novel. It is a vivid re-creation of a rural society which is decadent; in this society of hypocrisy and cruelty Lakka, the lowest fellow in the village, is seen to be truly human and moral. Into this narration of an intensely human story placed in a morally crippled society Chaduranga weaves vivid images and memorable symbols; a soaring bird or a crowd of flies torturing a snake to death or a fort grows into a symbol and an imaginative experience gets crystallized. In my opinion Dr. U. R. Ananthamurthy's 'Bharathipura' is a failure but important nevertheless. It is an attempt to pierce to the real source of decay in a stagnant and swollen India and to embody the sad vision of sterile effort. Its weakness is its hero, who seems a dilettante revolutionary rather than a man of steel. Ananthamurthy's generation has given Kannada quite a few powerful novelists—Dr. S. L. Bhyrappa, Dr. Shanthinatha Desai, P. Lankesh and Yeshawanta Chittala among them. For a novelist whose characters are motivated by clear attitudes and philosophies, Bhyrappa's 'Grihabanga' is an uncharacteristic work. But it is one of the finest things he has done. The illiterate woman of a decadent family tied to a subnormal human being and oppressed by ignorant and vulgar persons grows almost into an elemental force battling for the survival of her children. In a sense this is an intensely 'moral' novel, creating the vision of the forces of life at work. Bhyrappa's 'Parva' is a challenging work. It is a realistic approach to the mythological story of the 'Mahabharata'. If the epic is concerned with the question of 'Dharma' (Righteousness) the novel centres round the complex problem of human relations—and particularly the problem of man-woman relationship. It shows a whole society disintergrating because this problem has not been satisfactorily solved in human terms. A realistic shaping of mythological material is not like removing one set of clothes and bestowing another. Demythification affects the very nature of the material; Bhyrappa's novel has naturally provoked widely divergent critical responses, but undoubtedly it is one of the most challenging novels of recent years. Shantinatha Desai is the only novelist in Kannada that I can think of who has remained within the magic circle of Navya. From novel to novel he has gone on exploring the Existentialist situation, probing human relations and responsibility, and also creative life and creative art. Lankesh, Chittala and Purnachandra Tejaswi have grown remarkably over the years. All three began as Navya writers and all three have outgrown that stage. Lankesh's 'Mussanjeya Kathaprasanga' is a far cry from 'Biruku'. The technique of the later novel is as remarkable as that of the earlier novel, but is not as ostentatious. 'Mussanje' is a quiet study of the forces at work in a rural community, with political and social overtones but with human passions and joys and sorrows in the foreground. Chittal's 'Shikari' is Kafkaesque: the hero seems trapped in a situation which only permits squirming and futile effort but from which there is no escape. But it is also a study in cruelty. It takes us, as no other Kannada novel does, into the business world of cut-throat competition. It is also an elaborate

introspection, but introspection which ultimately finds a way out of the maze. Tejaswi formally and firmly rejected the Navya approach. His 'Karvalo' works at several levels. On the surface it narrates the story of an exciting quest by a zoologist. It also offers an insight into the workings of a small community. And all the while, because of the quest in which the zoologist is engaged and which is never out of sight, we see the drama of human life and the life of a community against the backdrop of millions of years (some 6,00,00,00,000 years) with an almost extinct species at one end, and man, the highest evolved being, at the other end. It is a complex experience that the novel offers.

Quite a number of younger novelists have already made their mark. I may mention two as representatives of the younger generation. Srikrishna Alanahalli presented, in his first novel, 'Kadu', the rivalries and turbulence of sex in a rural community through the eyes of a boy, and succeeded in capturing also the mystery of life deep as the mystery of the forest. Through 'Parasangada Gende Thimma' he has come to 'Bhujangayyana Dashavataragalu'. (The name of the hero, Bhujangayya, suggesting the serpent, itself is significant. So many poisons are at work in this world.) It is the epic of the common man. It shows the spirit of a simple, ordinary man ripening. It reaches its climax in a symbolic scene in which Bhujangayya draws out the poison from the wound of a man bit by a serpent—a man who had raped Bhujangayya's wife, and himself dies. The Bandaya and Dalita movements have had their ups and downs; they have been endeavouring to strengthen their ideological base and also to create not just sociological records of protest but first-rate literature. Devanuru Mahadeva's 'Odalala' is the best gift of these schools. The novel has no overt trace of indignation. But it presents the grim spectacle of exploitation and poverty; it presents the spectacle of the hunger of centuries; it also suggests the love of life and the reserves of strength that centuries of oppression have not destroyed. The light of tender humour lies on the narration, at once making our identification with the characters and distancing from them possible.

Dr. Masti Venkatesha Iyengar received the Jnanapeet Award for his total contribution to Kannada Literature and also specifically for his historical novel, 'Chikaveerarajendra'. Interestingly, another Jnanapeet Award, the Murthy Devi Award, also was for a historical novel, 'Pattamahadevi Shantaladevi' by C. K. Nagaraja Rao. It is not only the recreation of a past age but also the vision of the pilgrimage of a soul. The sprightly bright girl we see in the first chapter evolves into a liberated soul before our very eyes. Yet another great historical novel is T. R. Subba Rao's 'Durgastamana'. A lad is suddenly beckoned by destiny to a throne, and gets caught up in the storms of warfare and the strong passions within him. It is both a great historical novel and a great human story.

With Masti Venkatesha Iyengar the short story was a total response to life. With Ananthamurthy it became an exploration of life and of human nature. Character is no longer a sum of clearly recognizable qualities blended in certain proportions and manifesting themselves

predictably in life; it is a state of delicate balance of forces and pressures. Ananthamurthy gave a new dimension to the short story; he revealed new potentialities. Over the years he has tended to use symbols more delicately. A story like 'Navilugalu' probes the very process of the perception of life. Few writers can place their characters in such complex contexts as Ananthamurthy does (I am thinking only of stories). A story becomes a simultaneous probing of a consciousness and of the duality of experience itself. By comparison Lankesh's stories are simpler but the social concerns are stronger. Yeshwant Chittala began as a superb craftsman; everything in a story was neatly planned and every detail fell into place. But his collection 'Katheyadalu Hudugi' shows an altogether different Chittala. As in his novels he is mainly concerned with exploitation, cruelty and death. (The three are sometimes interwoven, as in the very first story in the collections.) His stories assert human values in the lives of individuals caught up in the vortex of exploitation and cruelty, breathing in the shadow of death, a mysterious experience. Like Lankesh, Tejaswi is deeply interested in the problem of exploitation in a hierarchial social set up. His protest is not just indignation, but a steady unravelling of the ways of the system. Bolwar Mahamad Kunhi's 'Devarugala Rajyadalli' exposes man's inhumanity to man, and the havoc played by superstition and vested interests in the Muslim society. Devanur Mahadeva succeeds in conveying the sense of centuries of exploitation even in a short story. His writing has an unusual matter-of-factness with a razor edge.

Before we turn to poetry we must recognize the achievement of women writers in fiction. It was in the fifties that Triveni swept all before her and achieved a rare popularity. Since then a number of women have vied with men for popularity. Their achievement in terms of quality has been the subject of a sharp and prolonged debate. But it must be recognized that at least now some of them need fear no comparison with the men nor seek concessions from the critic. M. K. Indira's 'Thaggina Mane Seetha' recreates the Malnad of some eighty years ago, and presents in this environment a brave, simple woman who has strength of character. The language has a rare liveliness and is strikingly close to the language of everyday life. Anupama Niranjana's 'Kolachekompe Danigalu' takes us beyond the stock subject of middle class domestic life, and depicts the life in a slum. It is free from the sentimentality generally associated with the novels of women writers, and also strikes a subdued note of optimism. Veena Shanteshwar analyses woman's plight in a man-dominated society, but at the same time her interest in the workings of the mind give the stories depth and distinction. Vaidehi's 'Antarangada Putagalu' generally places the action in South Kanara. She recaptures the stifling pressures implicit in the life of the lower middle class and poorer classes, and the tragedy that these build up. She also brings out the complexity of human relations. The creation of a character like Parvathi in 'Bhoota' is an achievement.

A few years ago it looked as if the Kannada short story had exhausted

its resources. Today it is a revitalized medium, with even younger writers like Divakara, N. D'souza and Jayanth Kaikini bending it to new purpose. The emergence of Mrs. Sara Abubakar is a remarkable phenomenon. Unsophisticated writing springing straight from experience is rare indeed in modern Kannada, we have all become such self-conscious writers; but here is Mrs. Abubakar making literature out of it by restraint in narration and deep human sympathy.

Only a few years ago it looked as if poetry would decline for want of readership. But it has survived—and every year sees the appearance of some fifty collections. While poets like Dr. Ramachandra Sharma have remained in the Navya tradition and yet managed to grow, others have struck out new lines for themselves. Gopalakrishna Adiga's Navya phase inaugurated the era of introspection. Adiga's recent poetry combines introspection with strong social concerns and the probing of the creative process itself. The nature of the creative process is also the subject of a series of sonnets in Ramachandra Sharma's latest collection, 'Mathu-Mata'. He reminds one strongly of the English poet Yeats, with his frank recognition of the power of sex and the preoccupation with the problem of each man's separate existence. He attempts minimum of direct statement, weaving image and symbol to reach out to where more language cannot reach.

Probably the most interesting poet today is K. S. Narasimhaswamy, who began as the singer of conjugal love finding fulfilment in total surrender and the warmth of a happy family. His poetry is still without intense passion; not a shadow of turbulence crosses its path. His 'Tereda Bagilu' (1976) came after a silence of sixteen years. Robert Frost said that a poem 'begins in delight and ends in wisdom'. The description applies to this poetry. Life and human affection are precious—this feeling comes through in all the poems. Poverty, obscurity, death itself are all there, but a quiet illumination falls on the landscape. Suffering and the thought of death itself are bathed in the soft light of wisdom. G. S. Shivarudrappa and Chennaveera Kanavi have both moved from romanticism to a complex vision of life. Shivarudrappa's poetry is more aware of human suffering and social injustice now, and the revolutionary glow is striking. Love of life blends with a refined temperament in Kanavi's poetry, without losing sight of the injustice in the world. The sad awareness is there, and sometimes provokes the poet to satire; but the refinement dominates and there is no note of revolt.

Bandaya and Dalita have given us notable poets like Chandrashekhara Patil and Siddalingaiah. At first sight Patil's poetry seems all satire and wit and epigram—intellectual and critical; but there is an undercurrent of deep concern for the other man. The language is not evocative but clear and sharp. Siddalingaiah has fast matured as a poet. He is one of the most powerful poets now writing, and because he has learnt to rein his rage his poetry has gained in concreteness. He creates powerful rhythms which sink into the mind and dance on the tongue. There is the deeply felt pain—pain which has entered

the very blood and bones of the speaker—which endows the utterance with power.

There are poets who belong to no school but are poets who matter. Nisar Ahmed may represent them all. His early poetry appealed by its craftsmanship and memorable mould of language as well as its pictorial richness. Now it has acquired deeper concerns—like the currents of different cultures and the inevitability of death. (His long introduction to 'Anamika Angal Anglaru' repays study.) A. K. Ramanujan is a unique poet in Kannada. He seems only concerned with the perfect, precise verbal realization of an experience without emotional or ethical implications; he chose a path which none but he could tread.

One must recognize a return to lyricism which the Navyas had deliberately eschewed. Poets like Dr. Lakshminarayana Bhatta and H. S. Venkateshamurthy have experimented with new metres also. Like the Navodaya poets they have attempted to marry poetry to music, without surrendering the poetic content. B. R. Lakshmana Rao is the liveliest of our younger poets and his mastery of language and rhythm makes for popularity.

A curious aspect of the history of Kannada Poetry in recent years must be noted. Dr. K. V. Puttappa gave us the first epic in modern times. Since then the epic seems to have drawn the eye of quite a few poets. In the last two or three years Dr. Gokak has published his 'Bharata Sindhurashmi' and Prof. S. S. Bhusanuramutt his 'Bhavya Manava'.

This article does not even pretend to mention all the writers of note in fiction and poetry. Or else, so many like Na. Mogasale, Baragur Ramachandrappa, H. S. Shivaprakash, Malathi Pattanasetty, Sumathindra Nadiga and Hema, should have figured here. It is only an attempt to indicate the wealth and variety of recent Kannada writing. Behind all this creative work is a serious interest in literature as an important and responsible human activity. There has been more serious debate and controversy about literature in the last 25 years than in the preceding one hundred years.

# *The Saga of Srirangapatna*

*Prof. B. Muddachar*

The history of Srirangapatna is shrouded in mystery. It has a history as old as its hills. Part of the immortal Ramayana story is laid in Srirangapatna. Rama the hero of Ramayana, passed through Srirangapatna on his way to the south. According to the Puranas, Gowtama, the great sage and logician had built an Ashrama on the bank of the river Cauvery near Srirangapatna and worshipped Adiranga and hence Srirangapatna was named after the sage. It became Gowtama Kshetra. Even in Mahabharata period Srirangapatna figures as a prominent place.

Early in the Christian era, the Satavahana dynasty held sway over northern Mysore. Inscriptions found at Malavalli in Mandya district speak of the influence of the Satavahanas on Srirangapatna. About the fifth century sovereignty over Mysore territory rested with three dynasties, the north was under the Pallavas in the eastern side and the Kadambas in the western side. The centre and the south were under the Ganga dynasty. Three centuries later the picture presented was of the Gangas in the south, the Rashtrakutas in the north, and the Pallavas reduced to a fraction in the east.

Epigraphic evidences prove that one by name Tirumalayya a governor under a Ganga ruler built Ranganatha Swamy temple and called the place as Srirangapura. In 1117 Hoysala Vishnuvardhana who embraced Vaishnavism gave to Ramanujacharya Ashtagrama on the bank of the river Cauvery and even appointed Hebbars or Prabhus to look after the administration of the villages. In 1120 Udayaditya brother of Vishnuvardhana cleared the jungle which covered Srirangapatna and made the place habitable. The Vijayanagara kingdom was established in 1336 by Harihara and Bukka. It was founded with twin objectives of stemming the tide of Muslim invasions from the north and preserving Hindu Dharma. Narasa Nayaka (1491-1503) of Saluva dynasty, having placed himself at the helm of affairs, proceeded to accomplish the work left incomplete by Saluva Narasimha I. He reduced to subjection the insubordinate chiefs in the southern and western territories. Subjugating the island fort of Srirangapatna, he crushed the revolt of the Ummattur Chiefs. The most distinguished ruler of the Tuluva dynasty was Krishnadevaraya (1509-1529), the greatest ruler of Vijayanagara and one of the most famous kings in Indian history. Shortly after his accession, the Raya turned his attention towards the affairs of the Palegars of

Ummattur. The chief Gangaraya, defying imperial authority had occupied Penugonda. The Raya proceeded against Penugonda and from there pursued the enemy to his capital. Srirangapatna and Sivana-samudra, the two headquarters of the ruler were captured and razed to the ground. The enemy lost his life and the territory was finally annexed to the empire. The Raya appointed his Governor entrusting the local administration to Kempe Gowda (the founder of Bangalore) and two others.

Tirumala (1570-78) the Aravidu king, divided the Vijayanagara empire into three provinces and appointed his sons as their Viceroys. The Viceroyalties were formed more or less on linguistic basis. Sriranga, the eldest son, held charge of Andhra areas. The predominantly Kannada regions were placed under the second son, Ramaraya who governed from Srirangapatna. The third son, Venkatapati administered

Gumbaz

Ranganatha Swamy Temple

the Tamil country from Chandragiri. This division, however, was not a wise step. Tirumala was succeeded by Srirangaraya II (1578-86). After him Venkatapati Raya (1586-1614) came to power. When Venkatapati Raya was the ruling monarch, Ramaraya's son Tirumala was the Viceroy at Srirangapatna. Relations between the uncle (emperor) and the nephew (viceroy) were not cordial.

After the breakdown of Vijayanagara, the only power left in the south to protect the interests of the Hindu population and its culture and traditions was Mysore. And Mysore was well fitted for this task. Among its rulers there were men of statesmanship and vision, kings as well as Dewans, what is of greater importance, these rulers had a clear perception of what Karnataka had lost in the fall of Vijayanagara and considered it their duty to revive it. Thus it was that Mysore became the focal point of Karnataka's revival. Mysore was ruled by the Wadiyars. Leaving out the legend, the real history of Mysore

commences from the reign of Raja Wadiyar. Beginning his reign in the year 1578, Raja Wadiyar had a long career of forty years of unbroken successes till his death in 1617. He rose to power by dint of his ability and statesmanship. He converted his chiefship of 33 villages into the rank of a kingdom. Despite the presence of a Vijayanagara Viceroy at Srirangapatna, he went on subjugating one neighbouring chieftain after another, till in 1610 he ousted the Vijayanagara Viceroy himself from Srirangapatna, transferred his capital to it and ascended the throne there. That was on 21st March 1610. From then the capital of the dynasty was shifted from Mysore to Srirangapatna. The emperor of Vijayanagara blessed Raja Wadiyar and accepted him as his Viceroy. By owing his allegiance to Vijayanagara and starting the princely ceremonies of the Dasara festival, Raja Wadiyar showed to the people that the Wadiyars had inherited what Vijayanagara stood for.

As the kingdom extended, the military force increased owing to constant warfare, and the collection of revenue and protection of life and property of the increasing population required increased attention and Raja Wadiyar found it necessary to appoint a Dalvoy or military head who was also Sarvadhikari or Chief Administrator. Bettada Arasu was appointed to the combined offices. Raja Wadiyar improved the temples at Srirangapatna, Mysore and Melkote and made gifts of land for their maintenance. After 1610 the history of Srirangapatna becomes the history of Mysore till 1799 when the British occupied the island fort.

The next important ruler was Kanthirava Narasaraja Wadiyar (1638-59). He started ruling the kingdom from the jewelled throne of Srirangapatna. On January 18, 1639, Ranadulla Khan the Bijapur general laid siege to the fort of Srirangapatna but the Bijapur army was repulsed with heavy slaughter. Kanthirava Narasaraja Wadiyar exhibited remarkable military skill in fighting the Bijapuris. When the night attack was delivered on the Bijapur soldiers who had been persisting in their endeavour to overpower the Mysoreans, Ranadullah Khan was perplexed and was about to leave the region of Srirangapatna in

dismay. But the support extended by the local Palegars to the Bijapuris turned the table and Kanthirava Narasaraja was forced to enter into a treaty with the besiegers on 21st January 1639. By this treaty of Srirangapatna, Kanthirava lost the new conquests in the province of Jagadeva Raya. Though the king agreed to the treaty in his distress, he did not seem to have honoured it as his subsequent attitude was different. The Sultan of Bijapur launched nearly eight major Karnataka expeditions in the 17th century with the object of reducing the Palegars of the south. But no power resisted the Bijapuris more effectively than the Mysoreans. As a result of the Bijapur expeditions to the south, the Marathas under Shahji emerged as a great power at Bangalore. Throughout the 17th century, they fought against the Wadiyars of Mysore.

Leonardo Cinnami, an Italian traveller, visited Srirangapatna in 1647 when the ruler was at war with Mustafa Khan, another Bijapur general. He described the event as follows : " Nor did he (Kanthirava) fight only against the weak but also against the Moors (Muslims) who are very strong. Mustafa Khan who was a near relation and captain general of Idal Khan (Adil Shah of Bijapur) came at the head of 60,000 infantry against Messore (Mysore). But he was compelled to withdraw to the country wherefrom he had come." Doddadevaraja Wadiyar (1659-72) was the next ruler. He continued the policy of expansion of the kingdom. He repulsed the invasion of the Nayak of Madura and captured Erode, Dharmapuram and a few other places in his territory. Sriranga Raya, the last Vijayanagara emperor who had been in Srirangapatna under the care of Kanthirava Narasaraja, left the capital and went to Shivappa Nayaka of Ikkeri for protection. On the pretext of helping Sriranga Raya to recover his territories, Shivappa invaded the capital. He was defeated and driven back ; Hassan, Sakrepatna and other places were wrested from him and annexed to Mysore. The reign of Doddadevaraja Wadiyar saw the beginnings of European contact with Mysore. In the month of June 1671 Flacom, the French

agent, went from Tellichery to settle "Trade treaty at Srirangapatna, the capital of Mysore. Dallen, a physician accompanied him as far as the hills, but was deterred there by the excessive violence of the torrents, and came back. Flacom persisted and returned from Srirangapatna in November", says Orme, the historian.

Chikkadevaraja Wadiyar (1672-1704), nephew of Doddadevaraja Wadiyar succeeded him. He took advantage of the triangular contest for southern expansion among the Mughals, the Marathas and the Bijapuris. In 1677 Shivaji, the Maratha invaded Srirangapatna. Chikkadevaraja withstood him and repulsed him from the capital. In 1682 there was a second invasion of Mysore by the Maratha ruler Sambhaji through his generals, Dadaji, Jaitaji and Nimbalkar. They were put to rout amidst great loss in their ranks. The three generals were killed near Srirangapatna. Bangalore was wrested from the Marathas by the Mughal Viceroy Khasim Khan. Chikkadevaraja purchased Bangalore for three lakhs of rupees from the Mughal general and maintained good relationship with the Mughals. He saw that the end of the Deccan Sultanates was near and that his safety lay in keeping on good terms with Aurangzeb, the Mughal emperor. In 1699 Chikkadevaraja sent Karanika Lingaiah as Mysore ambassador, to the court of Aurngazeb who recognised his authority over the territories he held and conferred on him a title "Raja Jagadev." Making of friendship with no less a person than Aurangzeb, the Mughal emperor of India speaks of the

farsightedness and diplomatic skill of Chikkadevaraja. In Srirangapatna he expanded the manufacture of military equipment including cannon and gun powder. He constructed two irrigational works of lasting merit by damming the Cauvery near Srirangapatna and taking out two canals on either side, named Chikkadevaraja nala and Devaraja nala. Chikkadevaraja's reign formed an epoch in Kannada literature. Among the authors who flourished in his court at Srirangapatna, the most notable were Chikkaupadhyaya, Timmakavi, Mallarasa, Tirumalarya, Singararya, Shadaksharaiah, Chikkanna Pandita, Sanchi Honnamma, the authoress of Hadibadeya Dharma and Srirangamma, the authoress of Padmini Kalyana. The Wadiyar himself was an author of Chikka-devaraja Binnapam and Gita gopalam. He also composed a number of songs in Tripadi and Saptapadi metres. Thus Srirangapatna grew to be a great intellectual centre under Chikkadevaraja.

Aurangazeb never followed any consistent policy in external affairs. In 1704 Chikkadevaraja died. Prince Kanthirava Narasaraja, 31 years old, a mute was placed on the throne. Hearing of the succession, Aurangzeb felt the moment opportune to invade and plunder Mysore. In 1705 his southern Governor brought his massed forces to the doors of Srirangapatna. They were too huge to be opposed, and Mysore purchased peace by offering one and a half crores of rupees. In 1724 the Mughals again invaded Mysore, peace was purchased with the offer of one crore of rupees. Next year Peshwa Baji Rao I came up with his army, but his attack was met with heavy firing from the magzines of the fort and the Marathas shouting loudly that it was not Srirangapatna but "Firangipatna", raised the siege and ran away. In 1741 Dalvoy Nanjarajaiah led the Mysore army on an invasion of Coimbatore. Nasir Jung, son of Nizam-ul-Mulk found that time opportune for the invasion of Mysore and Mysore had to buy peace from him. Thus the Maratha and Mughal invasions had adversely affected the financial position of the State.

In 1746 the Mysore army invested Devanahalli. The siege lasted nine months and succeeded at last by the talents of a young soldier of the Mysore army, who was destined to play a great role in Mysore politics. He was no other than Haider Ali. Mysore army had to go in support of Nasirjung's invasion of Arcot and Kurnool. Though the Nawab of Arcot was defeated and much booty was gained, the Nawab of Kurnool routed Nasirjung and his army. Haidar Ali who was in the Mysore contingent, again distinguished himself by capturing 15 Camel loads of treasure and bringing them to the capital for offering to the Maharaja. The Maharaja received 12 Camel loads and left the remaining 3 to Haidar Ali. Srirangapatna continued to be the capital of Haidar Ali and his son Tippu Sultan. Haidar ruled over the State for two decades from 1761. He chastised the rebellious chiefs and waged wars with the Nizam, the Marathas, and the English who were jealous of his growing power. He hated the British and waged two wars with them in 1769 and 1780 respectively. He effected the conquest of the Bednur kingdom in 1763. While staying in the palace of Bednur, he wished to shift the capital from Srirangapatna to Bednur thinking that he could be nearer to the sea. But later on he changed his mind on the ground that such a

venture might create problems and land him in trouble. He strengthened the defences of the fort and made it impregnable. He extended the frontiers, consolidated the conquered territories, and elevated Mysore to the position of a foremost power. Its boundaries stretched from the Krishna and Tungabhadra in the north to Malabar and Coorg in the south. A completely self-made man, a great soldier conqueror, administrator and statesman, Haidar occupies a unique place in the annals of Mysore and deserves an honoured place as one of the greatest personalities in the history of India.

Tippu (1782-1799) became the ruler of Mysore after his father's death. He was spirited and valourous and even rash and impatient to an extent. He inherited from his father the inveterate hatred towards the English whom he longed to crush and the rid the country of these alien intruders. When the rulers of northern India were not aware of the intention of the British, it was Tippu who discovered the real game of the British in India. As a true son of the soil, he unfurled the standard of revolt. In a way he was the first freedom fighter in India. He also gauged the exact political situation and the attitude of the British towards Indian powers and came to the conclusion that without the help of any foreign power, it would be very difficult to deal with the British. It was with this intention he sought the friendship of the French who, in India and Europe, entertained hostile relations with the British. On the otherside, the British viewed with great concern the spectacular rise of these two adventurous chiefs and determined to destroy them.

Tippu's rule started with fighting and ended with it. Two of his major wars were fought with the English and in both of them his adversary was in league with the Nizam and the Marathas. On both occasions, in spite of his stout opposition his capital Srirangapatna was besieged. In the first war in which Tippu was defeated (22 March 1792) he had to cede half of his territory and pay an indemnity of three million rupees. In addition to these gains, Cornwallis, the Governor General of India who commanded the English army, demanded two sons of Tippu to be sent to the camp as hostages. This treaty of Srirangapatna was really humiliating to a person like Tippu. Cornwallis summed up the results of the war as follows: "We have effectually crippled our enemy without making our friends too formidable."

By April 1799 the English were in a supreme position and in this second war Tippu was defeated. He tried to negotiate for peace but in vain. On May 4, 1799, the enemies were at the fort of Srirangapatna. Tippu succumbed gallantly fighting to the last breath. In the same year, the British government leased the island to Mysore for a fixed sum of Rs. 50,000/- a year. After the transference of the capital to Mysore, Srirangapatna began to decline rapidly and "its decay was proportionate with the rise of Mysore."

The short but stormy rule of Tippu Sultan is memorable in the history of India in general and Mysore in particular. He vehemently opposed the British rule in India. The English had never been confronted with a more formidable enemy than Tippu. His main aim was to drive them

out from India for which purpose he used all his energy and resources. He loved his subjects most. The welfare of his subjects was uppermost in his mind. In order to promote the welfare of his subjects, he encouraged trade, commerce, industry and agriculture. He built up an efficient system of administration and was almost the first Indian ruler to apply western techniques in the art of government. His innovative measures and dynamic policy made a small state like Mysore gain almost international importance during his time. He established a separate department for commerce; opened up several factories; welcomed the artisans from different parts of the country; built up navy; introduced a number of reform measures in the fields of coinage, calendar and judiciary and worked day in and day out for the well-being of his subjects. No Indian ruler appears to be so much secular in out-look as Tippu had been.

Tippu imbibed the secular spirit from his father, Haidar who was tolerant of all religions. Father Shwartz, the Danish missionary who visited Srirangapatna says that Haidar had no religion of his own and left everyone to his own choice. Haidar granted lands to Brahmins as Inam and Tippu continued the same practice. Before embarking on any expedition Haidar wanted his Hindu soldiers to offer Pooja to Gods and Goddesses. When the Ranganatha temple was damaged in the fire of 1774, he immediately attended to it and got the whole thing repaired within a month. When a Muslim saint lodged a complaint that the Hindus had committed excesses on his followers and wanted redress from Haidar as the Head of the Muslim government, Haidar quipped by saying, " who told you that this was a Muslim government ? " Tippu maintained the same spirit during his time. There are about thirty letters written in Kannada by Tippu to the Swamiji of Sringeri. These letters throw much light on the secular character of his rule. In 1791 during the third Mysore war, the invading Maratha army under Parasuram Bhau caused some damage to the Sringeri temple, in consequence of which, Shankaracharya, the Pontiff of the mutt had to leave the place for shelter. Actually he went to Karkala in South Canara District. He informed Tippu all about the Maratha raid. Tippu took action immediately. He helped the Swamiji with funds for consecrating the dislodged idol. He requested the Swamiji to pray for the prosperity of the Kingdom and the destruction of its enemies. These letters were found in 1916 by R. Narasimhachar, the Director of Archaeology in Mysore. They express great respect for Swamiji and the holy place, which completely falsify the British propaganda that Tippu was a bigot and persecuted the Hindus.

Sringeri temple, Lakshmikantha temple at Kalale in Nanjangud taluk, Narayanaswamy temple at Melkote, Srikanteshwara temple at Nanjangud, Ranganatha, Narasimha and Gangadhareswara temples in Srirangapatna received enough patronage at the hands of Tippu. He always listened with great respect the ringing of the bells from the Ranganatha temple and the call of *azan* from the mosque. When a dispute arose between the two parties at Melkote in respect of religious observances, he interfered and settled the dispute amicably to the satisfaction of both the parties. Thus the attempt of a few British

historians to brand Tippu as a fanatic is unwarranted.

Tippu appointed both Hindus and Muslims to public offices. Purnaiya was the Minister in charge of the departments of Revenue and Finance. Krishna Rao was the treasury officer. Shama Iyengar was the minister of post and police. Narasinga Rao and Ranga Iyengar held key posts in Srirangapatna. Srinivasa Rao and Appaji Ram were the great diplomats. Nagappaiah, a Brahmin was a Foujdar of Coorg. Thus Tippu was just and fair to all his subjects. Recruitment to the army was strictly on the basis of merit. He introduced prohibition in the state by which all his subjects, Hindus, Muslims and Christians were prevented from taking liquor. He encouraged Armanean merchants to come and settle down in Srirangapatna. He welcomed the French and a Jacobin Club was established at the capital. He was a member of the club. Thus Tippu was secular in out-look. No less an objective observer than Mahatma Gandhi calls Tippu in Young India "an embodiment of Hindu-Muslim unity."

Haidar and Tippu developed Indo-Islamic architecture in Karnataka. The Bangalore palace was used as administrative office until 1868 which being no longer safe was demolished. Of the palace at Srirangapatna, Buchanan says that it was a large building surrounded by a massive and lofty wall of stone and mud. It had several handsome apartments; the private Chambers of Tippu formed a square on one side of which were the rooms that he himself used. The other three sides of the square were occupied with ware-houses in which he had deposited a vast variety of goods. The apartment most commonly used by Tippu was a large lofty hall, open in front and shut up on the other three sides. The front portion of the palace was converted into a revenue office where from he used to give audience to the people. Another hall of the palace was used for writing purpose. Just behind this was Tippu's bed chamber.

The Gumbaz of Haidar and Tippu in Lalbagh, the Darya Daulath Bagh and the great mosque are the three important buildings in Srirangapatna. maintained in good order.

*Fort :* The railway cuts through the Western part of the fort. The fort was so formidable that a great military authority who visited it about the year 1880 pronounced it the second strongest in India. Although the fort was washed on its northern and western sides by the two branches of the Cauvery river, it was to the ceaseless labour which must have been expended on it that it owed its great strength. The principal entrance to the fort which has several gates was by what it known as the Elephant Gate on the southern side. The gateway bears an inscription in Persian which states that the foundation of the fort was laid in the year 1219 from the birth of Muhammed, that is, of Tippu's Mauludi era. At the south-west angle of the fort may be viewed the breach made in 1799. Within the walls, surrounded by a high enclosure, are the remains of a palace of Tippu known as Lal Mahal. The greater part of this palace was demolished by the British after its capture in 1799, who used it for some time as a military post.

*Dungeons :* There are two dungeons, one at the north-east corner of

the fort and the other a bigger one which is about 150 yards to the east of the Delhi Gate. Both of them have low-vaulted brick roofs. It is said that Tippu had kept Dhondia Wagh, a Maratha warrior in the former and some British prisoners in the latter.

*Darya Daulat Bagh :* On the south tank of the Cauvery, Tippu laid out a large garden which he called the Darya Daulat Bagh, in its centre he constructed in 1784, a summer palace which was his favourite retreat from business. The graceful proportions and the arabesque work in rich colours, with which it is covered, render the palace highly attractive. He named it Darya Daulat (wealth of the sea). It may be noted that by then his conquests had extended up to the seas. Darya Daulat Bagh means garden of the wealth of the sea.

The building which is a fine specimen of saracenic architecture stands on a square platform about five feet high. It has wooden pillars with trefoil arches. The first floor has a small hall with balconies. Tippu, it is said, used to receive envoys and guests in this hall. There are interesting paintings on the walls. The west wall has large scale battle scenes representing colonel Bailey's defeat at Canjeevaram in 1780, Haidar and Tippu in the midst of their troops and the Nizam's army arriving too late to help the British. On the east walls are painted scenes of courts of those or earlier times as also a number of figures of Rajas and Palegars. After 1799, colonel Wellesley stayed in the palace for some time. Lord Dalhousie, during his tour in Mysore, noticed the poor condition of the paintings and took steps immediately to get them repainted by an Indian artist.

*Gumbuz :* At the eastern end of the island towards the south is the Gumbuz or mausoleum which was built by Tippu for his father and in which Tippu and his mother are also buried. It is an impressive square structure surmounted by a dome with minarets at the angles and surrounded by a corridor which is supported by pillars of black hornblende. It is somewhat in the fashion of the famous Taj at Agra but less profusely ornamented. The interior is painted in lacquer with the tiger stripe adopted by Tippu for military uniforms. The double doors inlaid with ivory were given by Lord Dalhousie. Each of the tombs is covered with a handsome pall.

*Jumma Masjid :* It is grand structure with two lofty minarets noted for their majesty and grace. It was constructed by Tippu. The hall of the mosque has a number of foil arches and a *mihrab* on the west. Cornices and floral bands adorn the shafts of the minars. At the top are metallic kalasas below which are large masonry kalasas with ornamentations. A flight of about 200 steps leads to the top of each of the minars. There are fine Persian inscriptions, one giving A.D. 1787 as the date of its construction and others containing extracts from the Koran and the 99 names of Allah.

The wars of Tippu adversely affected the unity of Karnataka. After 1799, the three conquerring powers, the English, the Nizam and the Marathas parcelled out the kingdom of Mysore and annexed them to their respective territories. As a result of these territorial arrangements which were slightly altered subsequently, Karnataka was vivisected and

the Kannada people were drastically disintegrated. The coastal districts including Kanara were retained by the English. The north-eastern areas comprising the tracts of Bidar, Gulbarga and Raichur were handed over to the Nizam. The northern parts constituting Bijapur, Belgaum and Dharwar districts were, after the fall of the Marathas, ultimately incorporated in the Bombay Presidency.

The division of Karnataka led to disastrous consequences. Karnataka, which for centuries had possessed an individuality, a distinctiveness of its own, with a noble tradition and culture coming down from ancient times, was now split up arbitrarily without any consideration for its oneness. While in the north, Kannadigas lost their position under the Marathas, those coming under the rule of the Nizam were suppressed under the impact of Muslim language, culture and traditions. Mysore was deprived of the coastal lands and the lack of access to the sea hampered its trade. Coorg was retained by the British as a separate commissioner's province. The south-eastern and south-western parts were handed over to the Madras Presidency and they came under the sway of Telugu, Tamil and Malayali linguistic and cultural traditions. Kannadigas, once spread over a large part of south India, had only the eight districts of Mysore to nourish their language, culture and traditions under the Maharajas.

# *Science Literature in Kannada*

*G. T. Narayana Rao*

Science literature can broadly be classified as under : Research papers, Source materials, Text books, Aids and Guides, Popular literature and Science fiction.

The active scientist in his quest for nature's laws performs experiments, collects data, propounds hypotheses and thus contributes his share to the growth of knowledge. The language he employs reflects his findings and feelings, and binds him to the fraternity of researchers. For historic reasons the more prominent Western languages like English, German, French and Russian have developed well as media for science communication. Unfortunately no Indian language has had this opportunity. Today with the explosion of knowledge and consequent contraction of the world it is well nigh impossible for a fresh entrant like Kannada to jut into the realm of research. Research literature is virtually nonexistent in Kannada.

Original work done in various fields is collated and published as source material. Thus to know the present state of knowledge in *Powder Metallurgy* one has to refer to the latest source books on this topic. Kannada has some innings to its credit in this area. Quite a number of publications by the four older Universities of the State and the *Kannada Viswakosa* being published by the University of Mysore show instances of successful though inadequate attempts made in this direction. It is in the domain of text books that one finds enough material in Kannada. They are syllabus-oriented and are produced mostly under Government/University control.

Aids and Guides are available in limited areas such as Childcare, First Aid, and Health. Considering that science and technology have become a way of life today the total literature available is hopelessly inadequate. For example handling of diesel engines, repairs to electronic gadgets, treatment of viral infection to plants and animals, preservation and conservation of environment are some of the virgin areas where Kannada can grow with advantage.

Barring the controlled and subsidized publications of the Government and the Universities where the economics or production and dynamics of communication have no relation to the bulk of the output, it is the popular science literature that is really meeting, sparsely though, the

requirements of the reading public. Newspapers, Akashvani and Doordarshan do provide some space and time for popular science. Private publishers are cautiously venturing into this area.

Science fiction in Kannada is in its nascent state. A few bold attempts being made by enterprising authors like Rajasekhara Boosanoormath in the style of Asimov and Sagan are proving rather premature inasmuch as the readers have no infrastructural knowledge to appreciate the nuances of this type of literature.

Hence if one wants to make a study of the development of science of a solid Governmental subsidy, the publishers could not sustain the publication for long and soon it came to a grinding halt.

The Karnataka Cooperative Publishing House Ltd, Bangalore formed a fulltime editorial board comprising experts in various disciplines and commissioned it to produce the children's encyclopaedia (*Kiriyara Viswakosa*) entitled *Jnana Gangotri*. This seven-volume scheme was completed during 1970-74. Three of the volumes are devoted exclusively to topics from science and technology. The child is introduced here to the intricate scientific concepts through adequate verbal explanations and attractive supporting illustrations. The editorial board has ensured a high degree of excellence both in content and form. Neither the complexity of a concept nor the socalled inadequacy of the language has posed any insurmountable problem to its editors.

The *Kannada Viswakosa* and the *Kannada Vishaya Viswakosa* are two prestigious projects of the State Government. The first one is modelled after Encyclopaedia Britannica and the second one after any standard subject encyclopaedia in English. The University of Mysore are the executors of these projects. These were taken up in 1969. So far (1985) eleven volumes of the former (out of fourteen) and one volume of the latter (out of thirty) have been released. In the *Kannada Viswakosa* science articles cover almost 50 per cent of space.

The moral one draws by reading the science articles in *Jnana Gangotri* and *Kannada Viswakosa* is that Kannada can easily assimilate any modern concept into its system, metamorphose it in accordance with its genius, and then present it as elegantly and competently as English can do. These volumes stand out in marked contrast with the substandard material one sees in school text books.

One cannot be so sure of the science books published by the Universities, the Kannada Sahitya Parishat and the Karnataka Rajya Vijnana Parishat (both receiving heavy Governmental subsidy), and private bodies (also receiving Governmental assistance in one form or other). It is a mixed fare where laissez-faire seems to be the ruling philosophy. In the absence of a definite policy and clear-cut direction, influence rather than merit takes charge of the situation whose corroding effect is clearly seen in the publications. Quantity cannot be confused with quality. That is why these books, though impressive in number, have

made little impact on the users. One still looks up to books in English for reference work.

Up to the late fifties science writing in Kannada was not a lucrative proposal. Hence only men of proven worth with the courage of conviction about their mission chose this hard path. By the sixties the climate had changed. The Government and the Universities came forth with generous financial assistance for the production of science literature. Almost simultaneously there was an explosion in popular science books and magazines in English. Anything that appeared in Kannada founts with the brand science literature was passed by the writing in Kannada one has to refer to the literature available in the *Viswakosa,* text books and popular science.

What are the norms that should guide a science writer in Kannada? First, he should be competent in his subject. In other words he should be able to write from a position of strength. Only then will he have a clear picture of what he should present and how he should do it.

Secondly, he should be fully conversant in the medium. i.e., the Kannada language. Unless he has studied the language scientifically and is fully aware of modern trends in the creative field he will not be able to handle it effectively.

Thirdly, he should bring to bear upon his work the zeal of a missionary—a zeal which enthuses him to deliver the goods weathering all types of odds.

The need for stressing these obvious points has become unfortunately very relevant today when one makes a thorough study of current science literature in Kannada. The happy blend of competence (in the subject), creativity (in the language) and enthusiasm (for the production of science literature) is rarely found among the authors.

Any person desirous of knowing the progress of text book science in Kannada should read the books produced by the Government Text Book Directorate and forced down the gullets of the young innocents. These are the prescribed text books for the primary, lower secondary and higher secondary classes. In a majority of schools, save those private luxurious ones in the posh urban areas, no reference books are available.

Now, what do these socalled repositories of modern knowledge contain? Outdated and disjointed scientific concepts in mutilated and moth-eaten Kannada. And in modern times when sophisticated printing technology is available elsewhere these mass-produced text books are 'models' of uncouthness and slovenliness. Naturally a student opting for Kannada medium gets secondhand knowledge through third rate language and fourth grade printing in his native land. Surely the mistake does not lie with science, Kannada or equipment. It lies in the system of nationalized text books whose primary concern unfortunately is not quality and competence but statistics and nepotism arising out of political considerations.

What are the essentials of good science writing? They are four: clarity of concept, elegance in language, uniformity in technical terms and standardization of symbols, illustrations and presentation. One rarely finds all these ingredients blended homogeneously in any single individual. That is why prestigious publishing concerns in the West employ a fulltime board of editors which goes into these details in a manuscript whoever may be its author. Editing and vetting to a manuscript are what processing and refining are to a mineral.

The IBH Prakashana, a private publishing concern in Bangalore, tried these processes in some of their science publications intended for children: *Vijnana nodu kali* and *Vijnana Parichaya*. But in the absence official agencies concerned as authentic document. One cannot otherwise explain how the Government could heavily subsidize the re-issue of Shivarama Karanth's *Vijnana Prapancha* in 1979. Even when the four volumes of this title were first published in 1959-64 they had failed to stand the test of authenticity and clarity. Kannada cannot be enriched by such gimmicks. For the contrast effect it would be interesting to study R. L. Narasimhayya's work *Jagattugala Huttu Savu* (1952) published by Kavyalaya, Mysore a private publishing house. Neither its author was rewarded with a prize nor the publisher with a subsidy. It was a labour of love for both.

The newspapers and magazines, the Akashvani and Doordarshan do provide space or time for matters from the world of science. They are quite popular with the reading/listening/viewing public. But science by its inherent strength and legitimate right has not made any appreciable impact in the media.

*Janapriya Vijnana* and *Bala Vijnana* are two monthlies exclusively devoted to science. The first one is published by the Bangalore University and the second by Karnataka Rajya Vijnana Parishat which depends for its existence largely on Governmental grants. When compared with *Science Today*, *Science Age* or *Science Reporter* the standard of these Kannada monthlies is elementary. Therefore they are not useful to non-English-knowing readers and not relevant to English-knowing public. The University of Mysore is publishing a quarterly magazine entitled *Vijnana Karnataka*. Its publication schedule is always out-of-step with time and as such it serves more as a prestigious symbol than as a useful companion.

Science writing in Kannada is in bad shape. This is not because of any inherent defect in Kannada. Nor can one say that competent authors are not available. If the authorities concerned wake up from the age-old hybernation due to inertia, they can certainly locate these men of competence and give a new face-lift to science literature in Kannada. Here the initial step should be taken by the Government Text Book Directorate, the Universities, and public bodies such as Kannada Sahitya Parishat and Karnataka Rajya Vijnana Parishat. In fact these organizations between themselves are responsible for more than 95 per cent of today's production of science literature. A thorough overhaul of the editorial boards responsible for the production is a must. Norms

for good writing are to be defined. Technical terms should be standardized. All-round scrutiny, editing and vetting must be a way of life. Academic excellence and functional relevance should be the criteria for passing any script for publication. If these steps are not taken science writing in Kannada will continue at the present mediocre level with occasional crests of excellence which are highly individualistic and not institutional, and non-English-knowing Kannadiga readers will continue to get substandard literature. Neither Kannada nor Kannadigas can prosper in such a suffocating atmosphere.

# *Our Music : Gains and Losses*

*Dr. R. Sathyanarayana*

Music is an organic and dynamic entity ; so it keeps on changing. Change is indeed an indication of its life and growth ; this change is so gradual and so continuous that it is hardly perceived over a short span of space or time. But it may be perceived and evaluated in perspective.

How has our music changed in say, about two generations ? Has it changed for the better or for the worse ?

First, it has shifted its venue, from palaces to huts and streets, from the few kings and aristocrats to the masses. The outlook on music is also now different; the stigma and notoriety which blemished its profession have yielded place to the social recognition that it is a cherishable cultural value, an accomplishment, a social grace. Second, technological advancement has made possible the preservation, perpetuation and proliferation of music. This has opened wide the doors to inexpensive listening. The very best music of the present and past masters anywhere is accessible inexpensively to persons of very moderate means. Third, institutionalisation has made music education more systematic and less expensive. Fourth, a growing awareness may be noticed among leaders in society, politics and government that music is a highly valued expressional form of national prestige. Fifth, music has received the status of an academic discipline which may be pursued for university degrees and research. Sixth, there is an ever increasing volume of books and periodicals catering to the needs of the performer, teacher, student, scholar, researcher and the common man. Seventh, there is much new blood and new talent bringing a breeze of freshness, a new outlook, a new experimentation, quest and adventure. This has helped to some extent sweep away the cobwebs, mushrooms and mustiness of mere custom and convention. The twilight of a new era is chasing away shadows and darkness from the inner recesses of our music.

These factors are not without their dark side, however. Ready and easy access tend to subtract from zest and endeavour which are always needed for acquisition or achievement. Proliferation and democratisation inevitably lead to some degree of dilution and diffusion. Royal patronage may not have been always motivated by genuine connosseurship or cognoscence ; it was often a status symbol which was zealously acquired to be flaunted before compeers. But it was steady, competitive and munificent. It has now been replaced with public and governmental patronage The first depends on taste and preference ; these are usually transient and capricious. The second subserves pressures and pulls

of ' political ' manoeuvring and favouritism–or sheer inability to seek out individuals and institutions genuinely deserving of patronage or aid. Art music has proliferated, yes, but other forms of music have done so far more ; many professional performers of art music seriously feel that their art may soon checked with this overgrowth. Technological advancement has also made possible cheap recorders and transistors which blare out a raucous cacophony from streets and shops and public vehicles. This kind of music is amplified from vantage points to ruthlessly assault our ear and taste during our religious festivals, in fact, silence is a luxury which few can afford in urban life. Radio and television are smothered in bureaucratic red tape and have but limited resources for locating and presenting genuine talent ; talent and originality are soon exhausted ; then they have necessarily to fall back upon mediocrity to keep going.

As for institutionalised music education, we are in the ludicrous position of watering the leaves and flowers while the roots are being axed. We flaunt the university degrees in music are highbrowed about 'research' while we have jerked off the infrastructure of music education from the curriculum of secondary and preuniversity education. And with huge amounts of money and energy spent every year, our universities are unable to attract outstanding faculty and therefore, talented scholars; year after year they manufacture hollow graduates and mediocre ' masters '. Their contribution to the mainstream of music and musicology is negligible. We are now sadly discovering that gurukula and the system of collective teaching music are mutually incompatible and mutually almost exclusive. They may co-exist only if the deficiences and defects in both are removed and the best in both are buttressed. Our universities regiment their music department aligning them with other purely academic departments without paying heed to the special requirements and peculiar circumstances which surround music education. Gone are the atmosphere of intimacy, emotioned maturation, personal involvement, an attitude of integrating music with life which marked the gurukula. Why is it, with all the enormous growth in theory and practice of music, our times have not produced a Purandaradasa, a Thyagaraja, a Mudduswami Dikshita, a Shyama Sastri?

There is indeed an explosion in quantity in our music today. But has quality kept pace with quantity ? This question cannot be answered with a direct yes or no. If by quality we mean an intelligent approach to listening and performance, awareness of the ramifications of musical experience, the dimunition of dogma, conservatism–even ignorance–paraded as purism, the answer is : Yes, largely. If we mean depth or intensity of motivation, clear definition and articulation of ideals, stamina and strength of inner resources to pursue these ideals amidst distractions and frustrations, the answer is : no, largely.

For, never before in its history were so strong the forces which tend to Obfuscate the attractiveness of traditional ( ' classical ' ) music. The diffusivity complexity and stresses of modern civilization have reached a nerve racking point. We live in an age of senceless haste and craze for speed; these have left us with little opportunity for gradual and continuous maturation, an equilibrium between emotion and intelligence, for peace and contentment. It also

erodes our patience and perseverance to condition and equip ourselves for the more durable, deepening and broadening values of life. No wonder therefore, that our youngsters tend to seek immediate if transient sensuous gratification, and are concerned less and less with inner development. This has created a generation gap in our music. We live in a paradox; the greater our 'progress' and the greater the prolificity of technological gadgetry which are aimed at giving us more and more leisure, the less and less time we appear to be left with for creative or constructive activities, for reposeful experience or tranquil assimilation. This is why hippy music, beatle music, pop music, pseudo jazz etc., have become strong contenders with art music.

Perhaps I should pause here to make my position clear : I am not decrying the value or function of these other forms of music. After all, they take their roots and birth in the selfsame human mind and heart. They are modes of self expression, of urges, of resolution of tensions, of orientation of stresses. They are as much indicative of the state or condition of human mind which generates them as art music is. The culture of a people is the totality of their thought, feeling and expression; these forms of music should therefore be reckoned with for what they are : intense modes of self expression. However, while art always involves self expression to same degree, all self expression is not necessarily art; at least, not art to the same degree. The degree of art is in direct proportion to the transparency, generality and refinement of its symbolic material, the extent of its intelligibility and acceptability to the members of the community and to the intimacy with which its values are interwoven with other modes of cultural expression into the fabric of everyday life. It is also directly proportional to its ability of realizing and communicating formal beauty ; it is also closely related to its functional relevance to the foundational concepts which constitute the particular culture. This is why our music receives larger weightage over other musical forms.

Not that the present age of discord and dissonance has not left its mark on art music; I have a pet, personal theory that the technique of concentration—diffusion is a favourite *modus operandi* of evolution. In any aspect of life and in any mode of human activity sources and resources are gathered together concentrated, ever a brief span of space and time these are gradually diffused way till greatly diluted, again to be gathered together. This appears to be a cyclic process. This is comparable on a wider canvas to the cosmogonical theory of alternate compression—rarefaction for the genesis of the universe. I mention this here because it has a bearing on the evolution of music, too. For example, in recent Indian history, the 15th–16th centuries A.D. witnessed an effervesant renaissance in musical creativity of the highest order in Karnataka, Andhra, Tamilnadu, Kerala, Maharastra, Bengal etc. This upsurge continued for some time till it stabilised; i.e. it paused in its ascent for a horizontal spreading. This period of stability soon deteriorated into diffusion over a larger number of people in a larger area. These forces were gathered together in South India again during the 17th–18th centuries the rise of the Musical Trinity. After this era, the process of diffusion has already set in and is operating strongly; as a consequence, we have in Karnataka music today, a great

prolificity of music composers who are voluminous, voluble and experimental. Quality is necessarily diluted because it has to spread itself over a large quantity. Quality and quantity always seem to be inversely proportional to each other! Our modern composer lacks the kind and degree of motivation, equipment, resources etc., of say, the Musical Trinity; hence the quality of his compositional ability and skill is necessarily poorer. He is aware of a self inadequacy when confronted with the vast canvas, perspective and intricate detail of the masters; so his originality tends to become strained; the unusual, the bizarre, the gratesque, the discardant, become synonymous with experimentation; novelty is passed off as originality; idiosyncracy or eccentricity is confounded with inspiration. This trend is echoed from the platforms of many young musicians. Some composers even try to palm off their own mediocre songs on unsuspecting listeners under false signatures of the great master with a pathetic ambition for vicarious fame.

By and large, our contemporary music performers may be classified into two groups. The first is the group of the older generation of conservatives. These live in the isolation of ivory towers. They camouflage their inability to swim with the current under an air of puritanism; they proclaim that art is for art's sake, that it should not be cheapened or vulgarised by catering to the gallery; it is the listener who should rise up to their own height; they would not 'compromise' with the ideals or purity of the high and noble art of music. They tend to overlook the obvious fact that in order to be appreciated, music must be understood and that it is his duty and that it is to his own advantage that they should help the listener to understand and appreciate. The conservative is too prone to thumb his nose at other 'lighter, friolous' forms of music and the huge masses of people who are the devotees of these kinds of music. He tends to forget that sensuous beauty is the gateway to more meaningful and more enduring formal beauty. It is important to remember that an attractive, supple medium as well as virtuosity in technique are not only desirable; they are indispensable if art music is to survive. Is it not the duty of the musician to attract the listener to his music though some (but not over) simplification without sacrificing its essentials and highlights? No one expects him to sacrifice purity, sanctity, scholarship and tradition. It is important to realize that tradition and stale custom, sanctity and prudery, virtuosity and enphuism purity and paucity of individual creativeness are not the same. Nor does 'classicity' mean personal peculiarity or eccentricity, unintelligibility and unattractiveness.

A question may be pertinently posed here: how far indeed, does 'classical' music is classical in the sense of shastra? For, it is a peculiarity in India that classical music and shastreeya sangita are equated with each other. A loose borrowal of the term classical from Western music has eroded the term to nebulous meaning. Does shastreeya sangita conform to sangita shastra? The answer to this question depends on how the term shastra is interpreted. Theory operates at two levels in music. At the foundational level, it is a body of primary, formative difinitive principles and rules. At the pragmatic level, it is a set of secondary descriptive rules of usage which are relevant only to the aesthetic conventions

and cultural conditions of any given period. The first defines the enduring, internal structure of the music; the second describes its specific state in a set of given space-time co-ordinates. The first describes the overall form while the second describes its specific content. In the first aspect of shastra, our music is shatreeya; in the second, it is hardly so, for it changes ocntinuously and gradually in space and time. Unlike other forms of music, double aspect of statrility and dynamism is conferred by shastra which is its grammar and idiom. But let not the prude bask in the glory of false prestige; because popular usage is always more forceful and more vibrantly alive than prescribed usage.

The other class of musician is too intent on commercialising his music. Music is to him a merchandise, a commodity which must be fashioned to popular taste and demand. He must sell it for maximum personal profit. He acquires, displays and sells goods which sell fast; in other words, his goal is popularity and material success. His motto is : get there somehow, by hook or even by crook. He adopts his repertaire and presentation to the demand supply principle. His performance is smooth, only applause-motivated, requires little mental exertion; it is carefully moulded to departure times of night trains. Once some popularity accrues, some musicians begin to flaunt physical mannerism, inspirational inadequacy, idiosyncracy or eccentricity as a mark of genius. A growing circle of sycophants, satellites, snobs and iconophiles surrounds such a musician The artist then tends to wallow in self esteem and contentment; his or her energies are largely directed towards fattening the bank balance. He is thus dwarfed by the lack of inner motivation and challenge or conflict. The outlook however is not completely depressing. For, fortunately, we do have musicians to whom music is the very breath of life, a way of life, both the means and the end. The pinnacle of fame and material success does not dare, dizzy or distract them. They remain unselfconscious, unostentatious, humble seekers. And there are still many listeners to whom music is life's first passion. They are cognoscente, connosseurs. They are no sycophants; they listen to music with their whole being, seriously, with discernment and reposeful enjoyment.

These two classes bracket a large number of pedestrian musicians who drudge in a rut with no ambition, no zest for adventures for achievement. They are largely engaged in eking out a moderate living. They lose their enthusiasm, adventurous spirit and ambition after a few years of frustration and disappoint at the stark reality of life and the world. Fame and success, easily acquired by some quickly act as soporifics which till them to self esteem and divert them from ambition and enthusiasm. Others, not so successful, blame the older generation for not gracefully retiring from the profession thus make place for the talented and deserving younger generation, by which they mean themselves.

The survival and growth of art music now depends on whether we can create, sustain and develop in our children interest in and love for music. The situation is already serious enough to warrant our active consideration.

What can-should-we do about it ?

We can expose our children to it more and more at home; listen regularly to

some good classical music at least for a few minutes everyday with your entire family over the radio or television. Take your children to the music recitals of the great masters, especially of our child prodigies. They will soon learn to love it. Encourage them to keep a music dairy in which they make at least one entry per day–even such simple things as the name of a raga, a composer or the title of a song they have not heard before.

Let our music maestros perform specially to our children only, explaining to them what is enjoyable. Let us explain to them in special, short courses the simple elements of our music. Let our educators include at least now graded lessons on our music, musicians, composers, musical saints etc., in the curricula of primary and secondary schools. Let our schools encourage their young musicians to perform to their friends and to share their feelings, experience, pleasure and excitement. Let us create apportunities for direct participation in the musical experience in schools such as group singing, formation of orchestras and ensembles, glee clubs etc. Let us provide our children–even from the kindergarten level—with musical instruments with which they may freely familiarise, and even play. Let us do this and more; then we will discover that our children are not learning alone but many more desirable, important things.

Such activity would gain credibility with our children only if adults practice them instead of marely preaching. Music education—even if only in appreciation–for adults is as urgently necessary as for children. Short, inexpensive appreciation programmes should be arranged for adults, especially in rural areas.

We must help restore social and cultural environment in which the musician may practice his profession with a sense of economic and social security, with contentment, enthusiasm, zeal and inspiration. Let our professional musicians form guilds and forums, co-operative societies and other agencies for mutual help where their unified voices may be heard and respected.

Music is like dharma : If we protect it, it protects us. If we disregard it, we destroy ourselves.

# *A Two Thousand Years old ancient city in Karnataka*

*Prof. A. Sundar*

In North India by about 6th century B.C., there were several big flourishing cities. In the early Buddhist scriptures are references to and descriptions of such cities. Though most important are the head Quarter cities of the sixteen "Mahajanapadas", Takshasila, Ujjain, Kausambhi, Pataliputra were very famous among them. But in South India no literary references or material remains indicating existence of such cities during that time are available so far. The oldest *Sangam* Literature, no doubt contains eloquent description of kings, kingdoms, cities etc. But the date of this literature is still controversial. The oldest part of the literature is at the most datable to 3rd century B.C. but not earlier.

In Karnataka even such early literature is not available giving an account of the life, culture of the period in the region. *Kavirajamarga* ascribed to the Rastrakuta Emperor Amoghavarsha Nrupatunga (814–878 A.D.) is the oldest known Kannada work so far. However, there are stone inscriptions and copper plates which are of early date. In Brahmagiri (Chitradurga District), Maski (Raichur Dist.), Udegolam, Nittur (Bellary Dist.) and other places are found the Mauryan emperor *Ashoka's* edicts. They are the oldest among inscriptions. The Brahmagiri edict refers to the city thereby name "Isila" which was the Head Quarters of an important high officer i.e., "Mahamatra" of the emperor. This is the most clear and earliest reference to the existence of a city in Karnataka Region.

Of course excavations in few cities including Brahmagiri have revealed the existence of cities there. Chandravalli near Chitradurga has revealed the relics of an ancient city datable to 1-2 centuries in the excavation by this Directorate in 1928. Part of burnt brick buildings, coins having emblems and names of rulers etc., have been discovered here. Chiefly some of these coins bear the names of the Satavahana Kings such as *Vasistiputra Pulumavi* (130–159 A.D.), *Gauthamiputra Satakarni* (106–130 A.D.) and *Yajnasri Satakarni* (174–203 A.D.). Besides coins of the contemporary Roman kings bearing the name of the Kings such has Tiberius (14–37 A.D.) and Augustus, are found in excavation. Thus the city here was evidently flourishing around the Christian era. This Directorate along with the Department of Ancient History and Archaeology, University of Mysore excavated another similar city remains in Banavasi, the capital of the Kadamba Kingdom. Yet another site containing enormously relics of a very large city, have been discovered in the excavation carried out at Vadagaon-Madhavapur, a suburb of Belgaum city

by the Department of Ancient History and Epigraphy, Karnatak University, Dharwad during the 1972–78. In these excavations several brick built buildings of various kinds, a wide street, coins of the Satavahana ruling in the Deccan, of the Kshtrapas reigning Western India and also of the Roman kingdom; very beautiful burnt clay figurines, varieties of beads and bangles made on semi-precious stones such as jasper, agate, lapiz-lazuli etc., have been found among the excavation of early historical sites in Karnataka. This site has been the most imformative giving an idea as how an ancient city was as early as two thousand years in Karnataka. Here below therefore is given a general account of the city in glimpses.

*The Ancient city in Vadgaon-Madhavapur*

In Vadgaon-Madhavapur locally known as June (old) Belgaum a suburb of Belgaum city, is an extensive ancient site about 40 hectres in area discovered in 1945 by the then Director of the Kannada Research Institute, Sri R. S. Panchamukhi. Remains of brick structures, tiles, pottery by him and in 1964 Satavahana potin coins bearing one or two names of the imperial Satavahana rulers collected by me, all characteristic of 1st and 2nd C.A.D , were got from the pits dug out in the si by the local people for domestic purpose. Besides, there was a Brahmi pillar inscription of c. 1st B.C. in Prakrit language mentioning about the performance of Vedic sacrifice by a brahmana of "Kashyapa gotra". However, recent examination by the experts of the Epigraphy Branch of the Archaeological Survey of India, does not confirm the earlier reading. All these suggested that there was a big town of impressive magnitude at the beginning of the Christian era. Such large potential sites of importance with single culture of early historical period are a few known in Karnataka region.

[A very large brick building]

A Residential brick building with a plotform

The cultural deposit exposed in the two small trenches up to the natural soil is about 3.50 m to 4.00 m deep divisible into three phases on the basis of the characteristics of the layers and complex traits of the cultural remains such as pottery vessels, beads, etc., found at different levels from the bottom to the top. The phases may be described as pre-Satavahana (c. 3rd c. B C.), early Satavahana (2nd-1st c. B.C.) and late Satavahana (1st and 2nd c A.D.). In the pre-Satavahana phase the life of the people was quite simple and basically rural in character. The domestic pottery vessels are of black, black-and-red and red ware the first being more numerous and highly polished at once similar to the Iron Age megalithic pottery of this region. The remains of houses are scarcely traceable.

The early Satavahana phases indicates improvement in some respects in the mode of the life. The floor of houses built with perishable materials were periodically well rammed with fine clayey earth. The pottery of all the wares continue, but the red ware pottery including lid with flanged waist etc., increase in quantity. Beads such as biconic, spherical, of agate, carnelian, terracotta etc., are frequent. At a late stage usage of coins in trade transactions had come into practice as suggested by the occurrence of punch-marked coins made on copper and Satavahana coins of simple types. It was the Late Satavahana phase that exhibits a well developed town life.

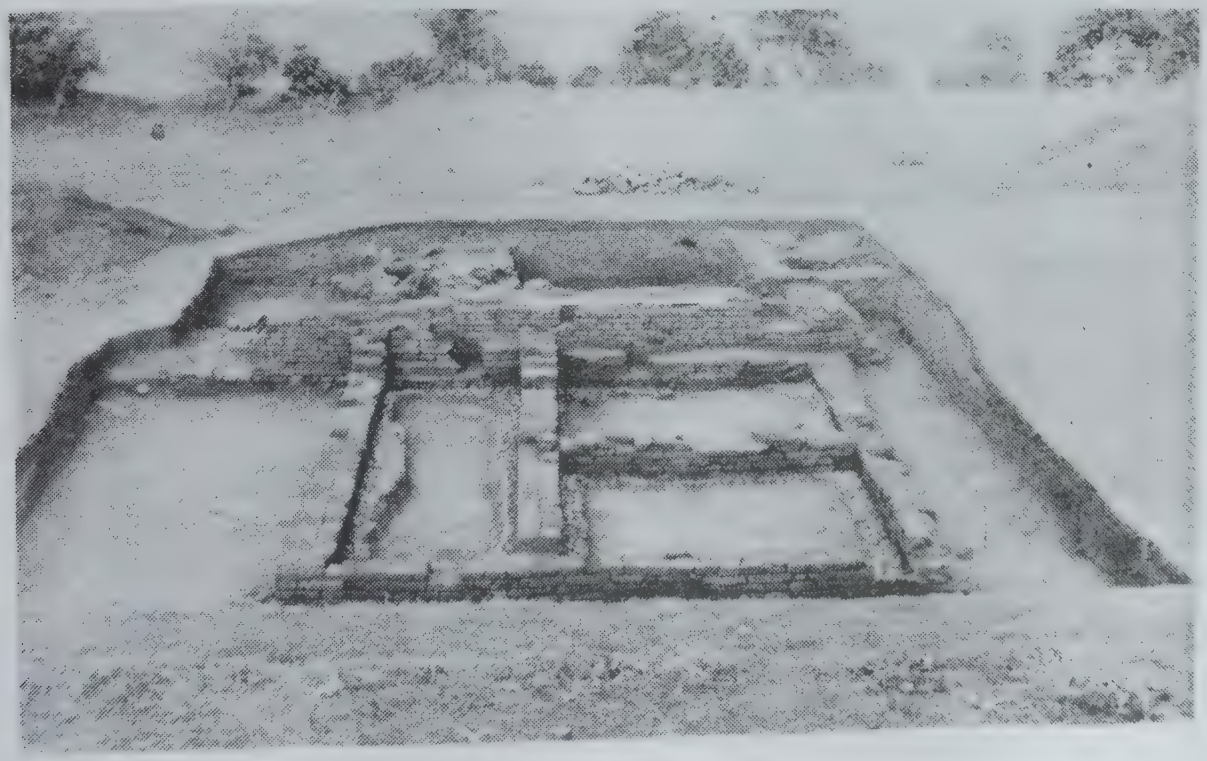
In this phase, brick buildings of domestic, public and religious use, brick lined walls, granaries, were quite common. Generally the walls were raised on a bedding of pebbles overlain by murram layer as the base. The method of construction is what is now described as "English bond" i.e., placing the bricks as headers and stretchers alternately.

Among the structures exposed, four residential houses are quite intelligible

One of the buildings consists of two squarish rooms with a well at the rear corner. Another in addition to two square rooms had an oblong verandah on the north and two oval shaped granaries and square well on the eastern side. The other partially exposed has a spacious hall and a room enclosing granary and a square well. The well of 1m. square, in one set of the opposite walls, interestingly enough, has sockets at regular intervals for a person to go down and to climb up. Next to this, a building has also two squarish rooms, an oblong verandah to which subsequently is added a spacious verandah having a 60 cm square platform with lime plaster. Two parallel walls of 33m long (but still longer) with extensive patches well rammed floor seem to be part of a public hall, overlying the remains of rooms of early phase.

Two buildings appear to be religious in function. One consists of a large hall divided into compartments by partition walls. It has a cistern like square brick-lined pit near the southern side, a brick-lined sokage pit, two square rooms one having a square granary and another room, an oblong granary on the side. The floor is paved with brick slabs. The building was still larger and the extent part is 14x12m. Immediately to the south of this building was an apsidal structure (7½m. wide). Normally a residential building is not found so far to be apsidal in plan although circular huts are common since prehistoric times.

A few of the buildings seem to have heavy wooden posts at regular intervals in the walls, as implied by the wide post-holes found in the walls and for the roof ribs and rafters fixed with iron nails. The buildings had hand-made tiled roof resting on the net work of rafters since heaps of pieces of the fallen tiles on the sides and within them and a few iron nails were found. Many other bricklined circular wells and granaries located usually near residential buildings were traced.



A Residential brick structure

Granaries of grain

The most remarkable discovery is what appears to be a long straight east-west oriented street of about 7 m. wide and traced to length of 175 m. at intervals in the excavations. It is evidently still longer exposed here and there in the mannure pits of the village Madhavapur. It is made of very well rammed red murram and small sand nodules. It was periodically rebuilt as evident from a series of five to six layers of rammed earth and sandy nodules. Further, there are no deep cuts or depressions in the street indicating that it was not meant for the traffic of heavy vehicles such as loaded carts, chariots etc. The street had by-lanes across on the sides of the street were residential buildings. Probably this well built and long street is first of its kind to be noticed in the Peninsular India. A road paved with granite slabs in the early historical level of the culture at Brahmagiri is reported earlier.

Pottery continued to be the most common in use among the vessels. The types most distinct of them are basins with heavy wide rim, thick pots with collared rim, large oval shaped jars, cups, black-and-red ware bowls and flat dishes in imitation of a Roman imported pottery type known as "Rouletted" dish some with white paintings of geometrical designs, highly bright and

polished vessels called Red polished sprinklers are some other pottery types and fabrics occuring for the first time in this phase.

Perforated beads of necklaces and garlands, various shapes and materials found in the excavations provide a fair idea about the lapidiary art of the people. The beads are of semi-pricious stones such as red, black and green jasper, carnelian, banded agate, lapiz-lazuli, crystal; and also of shell, glass and burnt clay. Some carnelian beads are etched filled with white paint. Lapiz-lazuli is very very rarely found in India, but occur in Afghanistan region. There is no evidence that Lapiz-lazuli in India was traced in the ancient period and exploited for making beads. Beads of this rock material seem to have been imported from Afghanistan through trade.

Terracotta (=burnt clay) figurines displaying the art of the common man and art styles and religious trends of the period are of different kinds; hollow and solid, depicting humans, birds, animals, panels and ornamental motifs. Unfortunately excepting one or two most of them are very fragmentary. Among the human figures one (solid) is with broken head and legs and hands. The figure with upper garment running over the left shoulder and hanging down there from and the right hand presumably in abhayamudra therefore seems to represent "Buddha". Another (hollow), only the head part, black polished having Us'nisa, oval-shaped eyes and elongated ears also appears to be Buddha. Characteristically it appears to be in "Gandhara style". Thus these two figurines clearly indicate the prevalence of Buddhism in this part of the region.

A circular flat plaque contains three human figures in bas-relief the central being the tallest; the one to the left, a boy and the one to the right a man

A wide long street

6 - 7) Budha in Gandhava style and Bhakta Markandeya

holding a rope like object, falling backwards as he is kicked at the chest by the central. The whole depiction seems to represent the Puranic episode of bhakta "Markandeya" who is destined to die at the age of 16, but saved by god Siva from the god of death Yama. This is probably the earliest representation of the Puranic Shaiva episode. Stylistically the figures remind the slender and gractful human figures from Amaravati region. There is another object that looks like votive linga fixed in a circular pitha. There is also a moulded figure looking like seated dvibhuja Ganesha on the exterior of pottery bowl. All these seem to indicate sufficiently the prevalence of Saivism. Some of the human heads, busts, legs with ornaments, head bands etc. hollow made with double moulds, are typical of the Kushana style.

The animal figures are elephant, lion, bull and richly caparisoned horse There is also a bird. Especially the horse is similar to that from Kondapur (Andhra Pradesh).

*Coinage* :

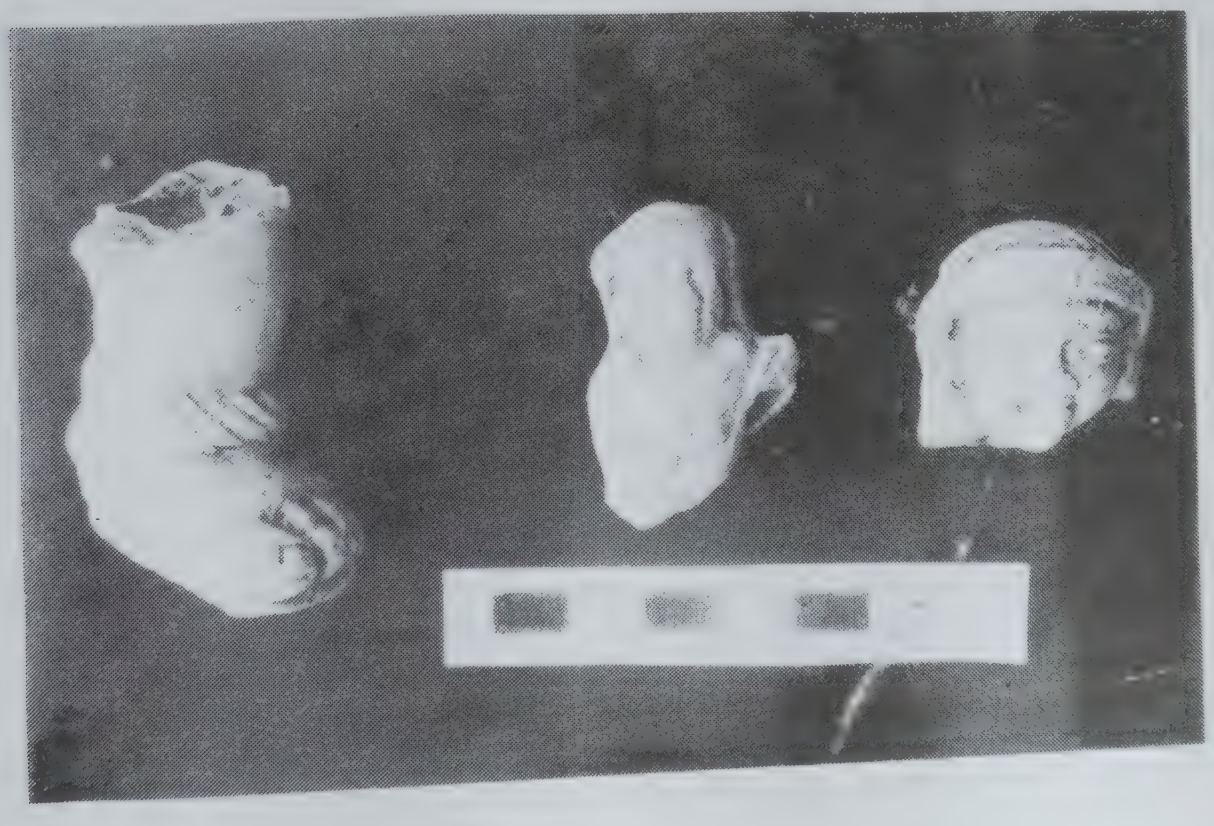
Coins more than 600 are of four kinds: about five punch marked rectangular small sheets ; Satavahana potin (an alloy of zinc and tin) coins by far the largest in number, of various sizes, having bow and arrow without or with legends in prakrit language and Brahmi script such as *Gotamiputasa* (c. 80-10 A.D.), *Vasithiputasa*, *Pulumavisa* (c. 105-129 A.D.), *Yanasiri Satakanisa* (170–199 A.D.), *Maharathisa Vilivayakurasa*, etc., on the one side and hill with river below or Chaitya vriksha within the railing as

well as copper coins with Ujjain symbol and elephant on the sides; two Kshatrapa coins and a Roman coin. These indicate the vast extent of the trade contacts with traders of the other parts of India and the Roman country.

Among the other noteworthy objects are ivory square long dices of various sizes with engraved concentric circles one to four respectively on the four sides ; a terracotta pawn the earliest specimen known clearly indicating the popular game for amusement current among the people ; terracotta coin moulds etc.

It is indeed noteworthy that beads of the many semi precious stones, copper coins about 300, dices, some terracotta figurines were got from the debris lying on the street. Thus the series of the brick buildings on the sides and of the rich varied the antiquities therefrom suggest that the street was of the well-to-do.

Thus the excavations have brought to light for the first time considerable parts of a large town of about 2000 years old that had grown gradually from the stage of a village economy, and the different aspects of the city the well-built buildings of various types provided mostly with wells and granaries; usuage of different kinds of coins including Roman coins, prevelence of different art-styles and of different principal religious sects. The city was probably one of the most flourishing trade centres in this region where traders from distant places with their commodities flocked for transactions of their business. The numerous granaries imply trade essentially in agricultural products by the local people. A perusal of the geographical position of the



Clay figurines

site shows that it was on the main ancient trade route between Sopara near Bombay and Kanchi It is no wonder to day that Belgaum now occupies covetously strategic position in trade with Pune-Bombay, Goa and Bangalore, inherited over 2000 years.

# *Many Splendoured State : Karnataka*

*Chaduranga*

Being the capital of the State and the premier city in Karnataka, Bangalore is a convenient starting point.

*Bangalore:-* Bangalore which is the seat of Government and also the premier city of Karnataka came into being and grew up under the patronage and loving care of Kempe Gowda, the Pallegar Chieftain who ruled over the Yelahanka Kingdom. The founder of the city built, four towers at the four cardinal points of the then city and prophesied that city would not grow beyond these limits. In point of fact the city has grown far beyond the wildest dreams of its founder and with population exceeding 17 lakhs and occupying an area of over 60 square miles Bangalore today occupies the fifth place in the galaxy of big cities in India.

Situated at a height of 3000 feet above sea level, it is almost a hill station having an equable climate. The climate is so salubrious that it requires neither fan nor fire throughout the year. As aptly said by some foreign travellers, Bangalore seems to be airconditioned by nature herself. Imposing buildings, big factories, long and broad roads, lovely and fragrant gardens have all made Bangalore what it is today. It is only in the fitness of things that Bangalore should have been made the capital of the new Karnataka State. The points of interest are : the Cubbon Park, Vidhana Soudha, Visveswaraya Industrial Museum, the Fort, Tippu Sulthan's Palace, Lal-Bagh, Bangalore Palace, Sri Someswar, Sri Gangadhareswara and the Bull temples, the four centrally established factories, namely, the Hindusthan Aeronatics, The Hindusthan Machine Tools, the Indian Telephone Industries and the Bharat Electronics, the Indian Institute of Science and the Raman Research Institute. Round about Bangalore are a few spots of scenic beauty which are also good picnic centres. They are Bannerghatta which is at a distance of 10 miles, Vasanthapura at a distance of about 18 miles with a big lake and boating facilities, Thippagondanahalli at a distance of about 21 miles where there is an embankment across the river Arkavathi and its tributaries which supply drinking water to Bangalore, Ghati Subramanya at a distance of about 33 miles which is a pilgrim centre, Sivaganga at a distance of about 36 miles which is a pilgrim-cum-tourist centre enjoying great scenic beauty. All these places are well-worth a visit.

*Nandi:-* At a distance of 38 miles from Bangalore and situated at a height of 4851 feet above sea level is the beautiful hill station and health-resort, the

Nandi Hills. It was the Pallegars of Chikkaballapur who built a strong fort atop this steep and dangerous hill. This was further expanded and strengthened by Hyder Ali and his son Tippu Sulthan in the 18th century. Lord Cornwallis captured this hill fort in 1791 from Tippu Sulthan after a bitter fight. A few rivers like North Palar, South Palar, Pennar, Arkavati, Chithravathi take their birth on the Nandi Hills and the surrounding hill ranges. Atop the hill is the temple of Yoga Nandiswara and at the foot of the hills is the temple of Bhoga Nandishwara which is built after the Dravidian school of architecture. This is an ancient temple with a wide campus and it is estimated that this temple was built some twelve centuries ago by queen Rathnavali by about 801 A.D. and the beautiful carvings seem to be the harbingers of the Hoysala school of sculpture in the 12th and 13th centuries. The temple reached its height of glory during the time of the Vijayanagar Emperors.

*Deepest Gold Mines* :- The only Gold mine of India, the Kolar Gold Mines are situated in Kolar District and some of the deepest mines are found here. There are people who say that the gold used for jewellery and other ornaments by men and women during the epic period of Ramayana and Mahabharata must have come from these gold mines.

*Mekedatu or Goat's Leap* :- There is a beautiful spot at a distance of about 60 miles from Bangalore which goes by the name of 'Makedatu' or 'Goat's-leap'. This is situated at the confluence of the two rivers Cauvery and Arkavathi. After joining, they flow for some distance and then pass through a narrow gorge making tremendous noise and then ultimately falling from a height of 1500 feet. The temple of Sri Sangameswara at the confluence of these two rivers is visited by devotees all through the year.

*Chitradurga* :- The Naik Pallegars ruled over Chitradurga during the 17th and 18th centuries in an efficient manner. These Pallegars were bold, and tackless on the battle field and the last illustrious chieftain Madakari Nayaka fought with Hyder Ali and his son Tippu Sulthan who was known as the "Tiger of Mysore". The impregnable fortress of Chitradurga was a symbol of great strength and it could not be conquered till 1779 when a few chieftains of Madakari Nayaka betrayed him. Then fell the great fort and its equally great ruler who has earned undying fame as one of the most courageous and patriotic of Pallegars who ruled over Chitradurga.

The Vani Vilasa Sagar Dam in the Hiriyur Taluk of this District which is an embankment across the river Vedavathi near the village of Mari Kanive is another important land mark in the State. The construction work of this dam began in 1898 and ended in 1907 and it is of interest to note that this was the first irrigational dam to be constructed in India. It has a height of 162 feet length of 1330 feet and a catchment area of 31 square miles. About 24,500 acres of land are being cultivated by the water of this dam.

*Golgumbaz* :- At a distance of about 400 miles from Bangalore is the famous city of Bijapur or Vijayapura as it was formerly called. From the standpoint of historical and archaeological interest. Bijapur is the most important city to attract tourists, whether they are our own men or those coming from

abroad. It is one of the few cities in India encircled by a large fort-wall, almost in tact, which is over 8 square miles in circumference with a total enclosed area of about 5 square miles. An extensive area both within and without the fort-wall is literally littered with innumerable historical monuments each one of which is worthy of a visit and study. As the great English writer Murray has said "two days will not be too much to devote to the principal buildings alone".

As the tourist enters this historic city, the magnificent edifice that strikes him first is the Golgumbaz or the Round dome. This stupendous structure will at once create a deep sense of awe, admiration and grandeur. It is unique in that it is the only building of its type in the whole world. It is said that the St. Paul's Cathedral of England may be slightly taller but it is supported by a network of pillars. But the Golgumbaz is the only structure of such great dimensions and height in the world which is not at all supported by any pillars at any point. This is a unique achievement and is a marvel of the mediaeval engineering skill and feat. The hall of the dome which measures 18,225 square feet is the largest domed area in the world. The great dome, 124 feet in diameter and 178 feet in height (internally) has been erected with marvellous ingenuity practically without any direct support, let alone pillars or piers.

This Round Dome has a whispering gallery which is unrivalled anywhere else in the world. The slightest sound made at one end reverberates seven to ten times in a series of successive peels. Fergusson has described it as remarkable for simple grandeur and constructive boldness. In the words of Percy Brown "this monumental mausoleum is a production of phenomenal grandeur—unquestionably one of the finest structural triumphs of the Indian builders—the harmonious combination of the arches, carnices, arcades, foliated parapets and flutted drums, all disposed in an artistic and effective manner upon a structural foundation of simple forms etc.—the supreme genius which enabled it to be so splendidly realised." This is the grave yard or the Mausoleum of Sultan Mohammed Adil Shah of Bijapur who died in 1656.

*Ibrahim Roza*:- Ibrahim Roza is the mausoleum of Ibrahim Adil Shah II who lived and ruled from A.D. 1580 to A.D. 1626. As he predeceased his favourite queen Taj Sulthan, he entered the mausoleum built for his wife.

This is a group of buildings enclosed by a strong wall with a high entrance gate. The most outstanding of these is the mausoleum containing the graves of Ibrahim and his family members. A fine colonnade of seven elegant arches on each of the four sides runs all around forming a wide verandah and presenting an extremely aristic aspect. It is here that poetry in stone meets the eye. The ceilings of the colonnade are exquisitly carved with ornamental verses of Koran interlaced and with creeper designs and wreaths of flowers. There are also beautifully carved Persian inscriptions over the entrances to the principal apartment. The walls of this monument display Muslim calligraphy of a very fine type. Fergusson says that "of its class, it is perhaps the best example in the country".

*Lord of the Battle-field*.- The famous Malike-e-Maidan Lord of the Battle-field which is the third wonder in this historic city is to be seen near the lion bastion which is between the two west gates of the city. This is the largest and the most massive antique bell-metal gun not to be found anywhere else in the world. It is highly polished, inscribed and decorated. The muzzle of the gun is large enough to hold a man squatting in it. It is 14 feet in length which is also equal to its outer circumference. An inscription on this gun dates the annexation of this city and kingdom by Aurangazeb.

*Gulbarga* :- At a distance of about 80 miles from Bijapur is Gulbarga town which contains marvellous monuments dating back to 14th and 15th Centuries, thus preceding the art of Bijapur, Ahamadabad, Agra and Delhi. In fact, these are among the most early specimens of the Indo-Muslim art in India which must have derived their inspiration from the abundance of ancient Indian architectural glory of the South, which had its birth in nearby Badami, the Chalukyan capital about a thousand years earlier. Gulbarga, therefore, holds the same place in Indo-Islamic art as Aihole does vis-a-vis Hindu architectural art.

The inner fort or the citadel is the chief attraction of Gulbarga and the outer fort is mostly dilapidated but most of the citadel is still intact being a solid block of masonry. On the top of the fort is a curious gun 26 feet long (perhaps the second longest in India) with 20 pairs of iron rings used for lifting. The Jumma Masjid in the old fort is said to have been built after the model of the famous great Cardova cathedral in Spain and this is the only one of its kind in India Moreover it is a structure of stupendous size being 216 feet by 175 feet equal to an area of over 38,000 square feet of built up space, nearly 1½ times larger than that of the Gol Gumbaz or the Taj Another peculiarity of this wonderful structure is that the entire roof is made up of cupolas or cup-shaped domes and tomb shaped structures, 63 in number.

Another attraction is the Darga of Khaja Bande Nawaz on the eastern outskirts of the city which is one of the most venerated Muslim shrines in these parts. The main shrine is well decorated; close by are the remains of a magnificent theosophical College of ancient days. There are people who say that Khaja Bande Nawaz and Sharana Basaveswara were contemporaries and good friends.

Another point of interest in Gulbarga is the temple of Sharana Basaveswara which is visited by devotees all through the year. The mystic founder and the temple he built are held in high esteem by the people in these parts

*Bidar* :- About 75 miles from Gulbarga is the great historic city of Bidar which was the birth place of the founder of the Bahamani Kingdom. The town is extremely picturesque, not only on account of the surrounding terrain but also on account of the rampants and ancient defences of the typical grand fort of Bidar which are still in tact. There are three great palaces here, well worth a visit and they are Rangeen Mahal, Cheeni Mahal and Turkish Mahal. Among the monuments of Bidar, the finest is the tomb of Ahmed Valishah the interior of which is painted in floral styles and enriched by hands of inscriptions

painted in gold on deep blue or vermillion background. But the main attraction within the fort is the Madarasa or College of Momed Gawan which resembles those of Bokhara and Samarkhand.

*Basava Kalyan* :– At a distance of 40 miles to the west of Bidar and at a distance of 15 miles from Humnabad is the great historic city of Basava Kalyan. At one time, it was the capital of Eastern Chalukyas; great scholars and commentators like Mithakshara and Vignaneswara lived here. As one of the Court Poets has sung in his raptures, there was no city in the world which could equal it in wealth and glory. During the 12th century under the reign of Kalachuri Bijjala this city earned universal fame on account of its association with the great social reformer and mystic Sri Basaveswara who spearheaded a protestant movement in Hinduism. It was here that the great Sharanas composed their 'Vachanas' and established a Symposium known as "Anubhava Mantapa" on lines similar to those of Plato's Academy in ancient Athens.

*Raichur* :– Those interested in historical antiquities will be benefited by a visit to Raichur with a hoary past. The hill fort of Raichur is remarkable for its Hindu military architecture and for the panoramic view one gets of the landscape and the river scenery in the extensive open tracts all around.

The point of interest is the Ek-Minar Masjid with a simple tower 65 feet high which was built by Mohammed Shah Bahamani. Near the North Gate is a huge elephant carved out of a boulder. The fort of Raichur was considered to be one of the most impregnable in ancient India.

At a distance of about 20 miles from Raichur is the famous Brindavan of Sri Raghavendra Swami, a place most sacred and holy to men and women of all religions in India.

In Raichur district itself there are a few more places like Lingasugur, Manvi, Maski and Mudgal which deserve the attention of the tourists.

*Kudala Sangama* :– The sacred Kudala Sangama is at the confluence of Krishna and Malaprabha rivers. The visitor is at once struck by the atmosphere of calm and tranquillity that prevails here. It is said that the great social reformer and mystic Sri Basaveswara spent his last days here.

*Badami, Aihole and Pattadakallu*:– Lovers of Indian art and architecture will do well to proceed along the main course from Bijapur to Badami which is at a distance of about 70 miles. Badami is famous for its rock-cut caves; Pattadakallu and Aihole, some 12 and 20 miles respectively to the north-east of Badami are famous for the numerous and the very first proto-types of Indian temples, art and sculpture and for being the birth place of India's most famous architectural art known as the Chalukyan School of architecture. Badami, Pattadakallu and Aihole are an indespensable trio not only to the historians of architecture but also to the visitors to India. It is here that the temple architecture was evolved under the loving care and patronage of the Chalukyan Emperors.

Indian temple architecture is broadly divided into two categories, namely, Nagara (Indo-Aryan) and Dravida (South Indian). According to Louise Fredric, Badami is the common birth place of both the styles, the traditions of one flowing northwards and of the other southwards

Badami is famous for its magnificent cave temples and they show a good deal of improvement over the Buddhist caves. All the four caves of Badami are on the side of a rock-faced hill overlooking a beautiful lake named after the great Indian Sage Agastya. The first cave is Shaiva, second is Vaishnava and the third one is a combination of both and incidentally the most magnificent one. This is also known as the "Narayana Cave". The carvings of this cave are so breath takingly marvellous in its execution. The bracket figures of this cave are a marvel of delicate workmanship and seem to have been the original source of inspiration to the Bracket figures of Belur and Halebid temples. The fourth cave is a Jain Basadi standing high up almost overhanging the beautiful lake at the foot of the hill range.

Ten miles by road to the north of Badami is the famous village of Pattadakallu which was once a suburb of Badami and also the Coronation Centre of the Chalukyan Emperors. The Papanatha temple, Kashinatha temple, Virupaksha and Mallikarjuna and Galaganatha temples deserve respectful attention. The temples here reveal the graded, almost chronological and planned growth and development of two systems of architecture which were destined to play distinctive roles in the cultural and artistic glory of India. But to reach the very source of these original styles, one must go to Aihole.

Aihole is on the opposite bank of Malaprabha river and a little away from the river bank. There are over seventy ancient monuments at Aihole which was once the religious capital of the Chalukyan empire.

The little temple Kontagudi is perhaps the oldest and the first to be built in this area. However, it is the common belief that the Ladkhan temple which is in fact Nandeeswara temple is practically the starting point for temple architecture in India, though opinions differ in this respect. Its outstanding characteristics are Pre-Chalukyan, Pre-Dravidian and also Pre-Indo Aryan. It was constructed in the 5th century A.D. when the Chalukyan empire had not yet reached its full stature.

The Durgi Gudi (Fort temple) marks the second stage of evolution and both the design and the plan are very impressive and elegant, perhaps, the very best at that stage of development. There are a few tastefully carved and perforated stone lattice windows and beautiful friezes and bas-relief medallions and figures in graceful attitudes. The Meguthi temple atop a hillock and the Huchchi Malli Gudi also deserve special mention.

Badami and its environs make a deep and lasting impression on the mind of the visitor. Banashankari, Mahakoota and Shiva Yogi Mandira lying scattered around Badami are places well worth a visit.

*Gadag*:- The next destination for the tourist and lover of art is Gadag and its environs which are of great architectural interest for it was here that the

Chalukyan art which had its birth, at Badami grew into fulness and maturity here. In ancient days this town was known as Kirthipura and now it is a fairly big commercial centre in this part of the country. There are three important temples which reveal architectural wealth of a rare type. The famous "Veera Narayana" temple is typically Chalukyan and it was here that the great inspired poet Naranappa or Kumara Vyasa composed his epic poem "Mahabharatha" in Kannada. The Someswara, Trikooteswara and the Saraswathi temples date back to the 9th century, the heyday of Chalukyan art. The most famous of the group is the Saraswathi temple, the columns of which display a wealth of tasteful, well-executed and well diversified carving. According to a foreign observer, this temple containing 18 columns executed with a perfection not to be found even in the Dilwara temples at Mount Abu. Col. Meadows Taylor says, "It is impossible to describe the exquisite finish of the pillars of the interior of this temple which are of black hornblende".

*Lakkundi:* About 8 miles to the South East of Gadag is the ancient town of Lakkundi which like Aihole is full of temples of great architecural interest and the architectural productions of this place are distributed to the great Hoysala architect Jakkanacharya and this must have been a great centre of experiments of these master sculptors who have created immortal sculptures at Belur-Halebid and Somanathapura. Fergusson has in fact called this region, "the cradle of Chalukyan architecture". For a serious student of architecture, there can be no better place than Lakkundi to study and meditate.

*Belgaum:-* Belgaum is connected with the main cities of India by all the three modes of transportation, namely, air, rail and road. This is an ancient city with a historic past and has played a notable part in the cultural evolution of the country.

Kittur at a distance of about 25 miles from Belgaum has historical associations with a great brave woman Rani Channamma who spearheaded the freedom struggle in the country by opposing and fighting against the aggressor.

About 4 miles from Kittur and on the main Khanapur road is the famous temple of Sri Kamala Narayana supposed to have been built by about 1175 A. D. The Gokak Falls and the Markandeya water falls command great scenic beauty and they are also first class picnic spots for those in need of rest and relaxation.

The Hampi Ruins in the Hospet taluk of Bellary district form a vast open air theatre and bring back to memory those halcyon days when the glory of the Vijayanagar kingdom reached its zenith of glory and prosperity. Hampi fittingly called as the Pompeii of India, on account of similarity of appellations is by far the larger of these two greatest ruins of the world. Even more priceless is Hampi's greatness as the very birth place of a great and mighty civilization. Abdul Razak, the Persian ambassador, described Vijayanagar (city of victory) thus: "The pupil of the eye has never seen a place like it and the year of intelligence has never been informed that there existed anything equal to it in the world." There cannot be another spot anywhere else in the world where such an incredible combination of such a large number of human and natural forces and cross currents could have interacted so powerfully as

here. Established in the year 1336, by the great saint Vidyaranya, this mighty empire stood as a bulwork and strong wall of protection against Muslim invasion for three centuries or more. The great kings that ruled over this vast and powerful empire gave protection to Hindu culture and civilization and also to Hindu religion. Peace and tranquillity reigned supreme and fine arts and literature sprouted spontaneously. The whole of South India came under the domination of these emperors who ruled over their subjects with wisdom, compassion and firmness. As A. H. Longherst has said "to know Vijayanagar at its best, the visitor should climb the slippery steps leading to the little shrine on the top of the hill called Matanga Parvata, and watch the evening light fade across the ruins, and if the fates are kind and grant him the added glory of a deccan sunset he will surely return contented".

The Vijaya Vittala temple famed as the 'queen of universe', is the finest temple of its kind in India, with its rich decorations and elaborate composite pillars. The musical pillars of this temple giving out the seven musical notes are an additional attraction. It is undoubtedly the most magnificient temple among these ruined structures and the exquisite stone chariot, built during the reign of Sri Krishnadevaraya, stands as an external symbol of human achievement. Round about the Vijaya Vittala temple, are stone balance known as the Tulabhara stone which was used by Krishnadevaraya for weighing himself against gold and other precious stones to be afterwards distributed to the deserving people and the Purandara Dasara Mantapa where the great devotee and mystic used to sit and compose his devotional songs. In addition to the most celebrated temple of Shri Pampa Pati Virupaksha Swamy, there are a number of other temples also, Hazara Ramaswami, Achyutaraya, Krishnaswami temple and the Kodanda Ramaswami temple. The Dasara Dibba, Queens bath, Lotus Mahal and the colossal statue of Shri Ugra Narasimha in a field are all objects of veneration. The glory and magnificence of this mighty Vijayanagara empire have been described in memorable and impressive language by foreign travellers like Paes, Numiz, Abdul Razaak, Nicole-de conte and other celebrated writers.

Many places in this area are intimately connected with the various episodes of the great epic Ramayana and it is therefore no wonder that these ruins hold irresistible charm and sanctity to the people who come here. At a distance of about 13 miles from here is a hill station known as Ramangad or Rama Giri which is a hill station. A mineral spring with curative properties has added to the importance of this place. The Tungabhadra dam is easily the largest masonry dam in India and the main powerhouse is located at the foot of the reservoir itself. Behind the dam, have been laid out lovely terraced gardens like those at Brindavan. This garden with its side walks and promenades have a charm and beauty of their own. This is both a hydel and irrigational dam bringing great prosperity to the people living in the surrounding areas.

From Hampi Ruins to Chikmagalur at the foot of an unending chain of Western Ghats is a pleasant and profitable journey; this is a great coffee producing centre and is picturesquely situated. The Kemmannugundi Hill Station at a hight of 4500 feet above sea level and on the slops of western ghats

is an exceptionally cool and bracing hill station and is an excellent place of retreat to those in search of peace and tranquillity from the cares and worries of life. The highest peak in Chandra Drona is *Mullayana Giri* which is 6310 ft. above sea level. Another peak of equal eminence is the *Baba Budan Giri* which is about 6207 ft. and is associated with the name of the Muslim saint Baba Budan who is said to have introduced coffee at this particular place. This place is held in veneration both by Hindus and Muslims.

The Kallatgiri water falls near Kemmanugundi is an enchanting spot where one can enjoy the gifts of nature. The iron ore found round about this area is transferred by means of uni-cable and bi-cable rope-ways to Bhadravathi, the Birmingham of the South.

*Jog Falls*:- At a distance of about 70 miles from Shimoga is the world-famous Jog Falls where the river Sharavathi falls from a majestic height of about 900 feet against the backdrop of enchanting mountain scenery. In a densely-wooded mountainous region on the slopes of the Western Ghats is this most awe-inspiring spectacle of a river, splitting itself into four cascades and falling from a height of nearly a thousand feet to a deep valley below. These four mighty cascades known as the Raja, the Roarer, the Rocket and the Rani, disappear into swirling clouds of white foam, and above dangle flirting rainbows across the basin adding colour and rhythm to the entire spectacle. The beauty of the Jog Falls on a moonlit night is both irresistible and unforgettable. There is a generating station at the bottom of the valley known as the Mahatma Gandhi Hydro-Electric Works which supplies power to Mysore and surrounding areas.

*Belur and Halebidu*:- Belur and Halebidu at a distances of only 20 miles from the Chandra Drona and less than 14 miles from Chikmagalur and hardly 22 miles from Hassan bring back to memory the marvellous achievements of the Hoysala school of sculpture. If Badami, Aihole and Pattadakalu were the cradle of Chalukyan School of architecture. Belur and Halebid were similarly the cradle of the Hoysala School of temple architecture. Situated on the right bank of the river Yagachi, Belur was the capital of a mighty Hindu empire some eight hundred years ago. The fame of Belur as the citadel of highest architectural glory had reached the four corners of the globe. The main and perhaps the only attraction of Belur is the temple of Vijaya Narayana, now known as Chennakeshava, supported to have been built by the immortal sculptor Jakanacharya during the reign of the Hoysala emperor Vishnuvardhana. Built on a star-shaped platform, the contours of the temple are in alignment with the edges of the stone platform and the unique feature of this temple in particular is the comparatively simple elegance of ornamentation of the exterior. The stone windows have geometrical designs. But the most marvellous representation of Hoysala sculptural glory is to be found in the 'Bracket Figures' or Madanike figures. It is sheer poetry in stone.

*Halebidu* :- Originally known as Dwarasamudra, situated on the fringe of a vast lake bearing the same name which was the defacto capital of the Hoysalas was built by King Vishnuvardhana by about 1120 A.D. but expanded and re-built by Veera Someswara, a hundred years later. The principal temple is

that of Hoysaleswara erected by Ketamalla, a minister of King Vishnuvardhana. The twin temples of Hoysaleswara and Santaleswara contain a wealth of sculpture and together they create a separate world for the lover of art and sculpture. The Kedareswara temple on the fringe of the large lake is a gem of Indian Architecture, as Fergusson puts it. Now almost a heap of ruins, the temple once contained "sculptures of the very best Indian art".

Two panels namely those of Shiva-Parvathi and Kalinga Mardana are examples of supreme workmanship and deserve close study. There are also a group of extremely beautiful Jain Basadis at one end of Halebidu. They also display workmanship of a rare order.

*Sravanabelagola :* —One of the greatest of Jain pilgrim centres, and also known as Jain Kasi, Sravanabelagola is only 90 miles from Bangalore and about twenty five miles from Hassan and here stands atop a hillock, a colossal statue of Sri Gometeswara, rising to a height of nearly 60 ft. above the crest of the mountain which is itself 3000 ft. above sea-level.

*Somanathapura :*—Situated at a distance of 24 miles east of Mysore, on the left bank of river Cauveri is Somanathapura which holds out great attraction to the tourist. Here is the temple of Shri Prasanna Channa Kesava. This is the most complete and also the most perfect of the Hoysala temples.

*Mysore :*—Situated at an altitude of 2550 ft. above sea-level, Mysore city is rightly acclaimed as the cleanest and enchanting garden city in India.

*Brindavan Gardens :*-Hardly 12 miles to the north-west of Mysore city is situated the Krishna Raja Sagar dam built across the river Cauvery and its two tributaries Hemavathi and Laxmanatheertha and just behind the dam are laid out the enchanting Brindavan gardens which remind the visitor of the romantic idols of Radha and Krishna of a bygone age.

All in all, a visit to Mysore city and its surrounding places is both memorable and unforgettable.

DARIYADAULAT PALACE - SRIRANGAPATTANAM